

FIDDLING TO FORTUNE: THE ROLE OF
COMMERCIAL RECORDINGS MADE BY CAPE BRETON
FIDDLERS IN THE FIDDLE MUSIC TRADITION OF
CAPE BRETON ISLAND

CENTRE FOR NEWFOUNDLAND STUDIES

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IAN FRANCIS McKINNON



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COMMERCIAL RECORDINGS MADE BY CAPE BRETON
FIDDLERS IN THE FIDDLE MUSIC TRADITION OF
CAPE BRETON ISLAND**

BY

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Abstract

This thesis examines the role of commercial recordings made by Cape Breton fiddlers in the fiddle music tradition of Cape Breton Island. The study begins with an overview of the Cape Breton fiddle tradition including an examination of the origin and development of the tradition in the context of the historical settlement of the Island. Some treatment is also given to the place of the fiddle in the general music and dance traditions of Cape Breton as well as to the significant role that the Roman Catholic church has played in the popular development of the fiddle in Cape Breton.

Examination of the complex role that commercial recordings have played in the tradition begins with a discussion of the recording industry and the many record companies that have been involved in the production of Cape Breton fiddle recordings. What follows this is an inquiry into the factors which have motivated the fiddlers to record commercially including: promotional vs. financial motivations; how these factors have changed with the introduction of independent record production; the problems which fiddlers have encountered in their dealings with record companies; and the growing "professional" attitude that fiddlers are developing towards their record production and their music in general.

The study next shifts focus from the producer to the consumer with an examination of the various distinct groups of people who buy Cape Breton fiddle recordings. This leads to a discussion of the ways which the recordings have been

used. Emphasis is placed here on the use of the recordings by the fiddlers themselves as tools in the learning of music; particularly style and repertoire. This inquiry shows that commercial recordings, along with home-made tapes, have become an important extension of the tradition aural learning process not only in the Cape Breton fiddle tradition but in most other folk music traditions as well.

At the core of the thesis is a discography and tune listing which were compiled with the use of a microcomputer database management program. These documents comprise the appendices to the thesis and are preceded by a discussion of discographic theory as well as the methodology that was developed for this study.

Acknowledgements

In the course of preparing these acknowledgements I dropped in to the University's Folklore and Language Archive (MUNFLA) for a peek at what directions my fellow graduate students had taken in the past in preparing their own thesis acknowledgements. As I perused the stacks of Folklore theses one name in particular kept popping up--Neil Rosenberg. Neil has gained a reputation in the department as a valuable resource for information, as a purveyor of ideas, and as an incisive editor. As the supervisor of my thesis Neil was all of these things. I am grateful.

In these acknowledgements I have opted for being inclusive rather than exclusive in the noting of the many supporters of my work. Many have assisted my thesis study directly. These include Richard MacKinnon and David Buchan who, over scotch in a quiet bar in Sydney some four years ago, encouraged me to attend Memorial University's Folklore Graduate Program; the Memorial University of Newfoundland School of Graduate Studies for awarding me a graduate fellowship to make this possible; the Institute of Social and Economic Research for providing funding for fieldwork during the summer of 1988; Gerald Thomas, head of the Department of Folklore for his on-going support, both moral and financial; the Department secretaries, Sharon Cochrane, Linda Kirby and Karen O'Leary for too much to mention; Memorial's Faculty of Education for the use of its microcomputer facility; Colin Quigley for his valuable suggestions and

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Music has been one of the great joys of my life. Since coming to St. John's I've become much more serious about it terms of practice and performance. I've found music a wonderful outlet for the many tensions which have accompanied my life as a graduate student. My piping, in particular, has developed and improved thanks to the inspiration and example of the famed MacDonald brothers of Glenuig, Scotland--Angus, Allan and Iain.

The office for graduate students in Folklore until recently was located in the Blackall Building on the edge of campus. Late at night when all other students and faculty had vacated the building, it was a regular practice for me to strike up the pipes as a break from my work. I apologize for frightening the wits out of more than one member of the MUN security force.

Some two or three days after arriving "off the boat" in St. John's in the fall of 1985 I met with two musicians named Dave and Geoff Panting during a house session on Mullock St. Soon after this we got together, formed a trio and performed at the Ship Inn. What has developed since then, with the addition of Pamela Paton and Lorne Taylor, is the Open Road Band. Thank-you to these four fine musicians for the friendship and comradery which has come through our performances together. We'll see what happens.

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Chapter 1

INTRODUCTION

This thesis examines the role of commercial recordings made by Cape Breton fiddlers in the fiddle music tradition of Cape Breton Island. Cape Breton fiddlers began their long and complex relationship with the commercial recording industry in the 1920s; the first releases issued not by Nova Scotian or even Canadian interests, but rather from burgeoning record companies like Columbia and Decca in the northeastern United States. In the sixty years since the issue of the first Cape Breton fiddle record on 78 rpm disc in the 20s, over three hundred commercial recordings featuring Cape Breton fiddlers have been produced on more than forty different labels.

Contrary to what is implied in the thesis title, "Fiddling to Fortune," commercial recordings made by Cape Breton fiddlers have never known vast success on the national or international markets.¹ Only a select few have peaked the 10,000 mark in sales. Cape Breton fiddlers, in other words, have never become rich through the sales of their records. The truth in the title "Fiddling to

¹The phrase, "Fiddling to Fortune," is borrowed from the titles of two LPs released on the Rodeo label (Dan R. MacDonald, Rodeo RLP-59 and John Wilmot, Rodeo RLP-47).

Fortune,* on the other hand, manifests itself in ways other than those tied directly to monetary gain. For performing artists, recordings have played a significant role in establishing and further promoting semi-professional careers in the Cape Breton region. For apprentice Cape Breton fiddlers as well as amateur fiddle enthusiasts from other areas of North America, the recordings have been of use as a tool for learning the style and repertoire of the masters. For Cape Bretoners living away from the Island in urban and suburban communities throughout the continent, the commercial recording has served as a vital cultural link with home. By serving these and other functions, the Cape Breton fiddle recording has proven itself invaluable as an artifact in the Island's cultural process.

In exploring the complex role that commercial recordings play in a folk music tradition, the natural starting point is an examination of the recordings themselves. This is best done by means of discography. In the simplest terms, a discography is a bibliography of commercial recordings. There are a variety of approaches which may be taken with it. A performer discography, for example, will center on the recordings produced by an artist, while a numerical discography will focus on records released on a specific record label (e.g. Decca, Columbia, Celtic, etc.). Discographic studies have also in more recent years taken a regional tack as in the case of Michael Taft's regional discography of Newfoundland and Labrador, published in 1975.² The discography researched and compiled for this thesis represents one further approach in discographic research by focusing on

²Michael Taft, A Regional Discography of Newfoundland and Labrador 1904-1972 (St. John's: MUNFLA, 1975).

recordings which feature a particular musical genre. Significant work has been done in this regard in the jazz genre, for example, by Charles Delauney and with blues recordings by Robert M.W. Dixon and John Godrich.³ Though considerably smaller in scale by comparison to the jazz and blues genres, the musical genre which lies at the center of the discography compiled for this thesis, Cape Breton fiddle music, may offer a significant contribution to discographic scholarship as well as to the study of instrumental folk music in general.⁴

One proof of this lies in the detailed listing of tune titles (found in appendix H) extracted from the close to three hundred commercial recordings produced by Cape Breton fiddlers. This body of nearly four thousand tunes provides an accurate reflection of the collective repertoire of Cape Breton fiddlers. Because of this fact, the listing may function as a data base through which a number of inquiries may be made, such as an examination of the frequency of use of particular tune types within the tradition, or an investigation of the break-down of tunes by published origin (e.g. the extent to which Scottish tune collections have been used in the learning of tunes versus American collections and native Cape Breton collections). The discography of Cape Breton fiddle recordings can also tell us something of the changes that have taken place over the past sixty years within the tradition in terms of accompaniment, tune presentation and professionalism. These are all topics which have been investigated and will be discussed later.

³Among the published discographic works by these people are Charles Delauney, New Hot Discography (New York: Criterion, 1948), and Robert M. W. Dixon and John Godrich, Blues and Gospel Records: 1902-1942 (London: Storyville, 1969).

⁴Considerably more detailed discussion on discographic scholarship may be found in the concluding section of this chapter. For an explanation of methodology used in researching and compiling the discography of recordings made by Cape Breton fiddlers see chapter 4.

As useful as the discography can be in a study of this kind, additional research is essential if we are to understand fully the role that recordings have played and continue to play in the Cape Breton fiddle tradition. Accordingly, my research has included a thorough survey of the literature hinging on the topic. In addition, a large number of interviews were conducted during the two field seasons that I spent in Cape Breton during the summers of 1986 and 1987. This method of inquiry was found to be particularly useful. I interviewed fiddlers who had been involved in recording commercially, as well as with those who had not. I also spoke with non-musicians who are noted authorities on the tradition. I will turn to the information which emerged from this research later. First, however, I want to delineate the basic descriptive terminology used in this study.

1.1. Definitions *

1.1.1. The Fiddle

The fiddle and the violin are, of course, the same instrument. Use of the two words usually depends upon the context in which the instrument is found. The more formal of the names for the instrument, violin, is generally used in the classical context while fiddle is most often used in relation to folk music traditions. The violin is seen as "respectable" while the fiddle is perceived as "common." The terms convey, then, very different social images. Interestingly, it is the fiddle and not the violin which society has often equated with malevolence. The quantitative figure of speech, "as thick as fiddlers in hell" gives

evidence of this. Legend and song throughout the western world has had the fiddle as the devil's chosen instrument for centuries. When the "dévîl went down to Georgia looking for a soul to steal," as recounted in the country-cross-over hit song recorded by the Charlie Daniels Band in the early 1980s, for example, the musical duel that takes place between he and the local hero pits fiddle against fiddle.

Some in Cape Breton use the word fiddle with reluctance when referring to the folk music of the Island. Pianist Marie MacLellan who recorded several LPs with her sister Theresa and brother Donald as the MacLellan Trio feels strongly in this regard. "I never heard it called a fiddle. It was always a violin in our home. You check the dictionary. If I'm not mistaken, you'll find that a fiddle is a part of the dishwasher . . . and I think our players in Cape Breton are above that."⁵ Winnie Chafe also refers to her music as "Cape Breton Scottish violin music" on her album covers and concert posters. Both of these musicians have chosen their labels carefully. For them, the term violin conveys respectability while the fiddle suggests the commonplace, which conflicts with their proud feelings towards the music tradition. Despite the feelings of MacLellan and Chafe in this regard; however, "fiddle" is the term most often used in the Cape Breton tradition and will thus be the word used throughout the text of this thesis.

⁵ Marie MacLellan, interview, Cape Breton's Magazine 42 (n.d.): 33.

1.1.2. Old-Time Music

The "old-time" label is an intriguing one. The term "old-time" was the label given a particular type of music by newspapers in the United States at the turn of the century. Old-time music combined Anglo-Celtic fiddle tunes, square dance numbers, play-party tunes, Victorian parlor songs, native American and British ballads, sacred songs, and minstrel songs. "It was 'old-time' because it symbolized old-time rural values for an era after World War I when everything seemed modern."⁶ The champion of old-time music was the country fiddler who was at the center of community entertainment throughout the nineteenth century. Much the same can be said about Canadian old-time music. On the other hand, prominent Ottawa Valley fiddler Dawson Girdwood speaks about one particularly important figure in the shaping of the old-time style in Canada, the famed Maritime fiddler, Don Messer.

At Shelbourne contests, it is stated in the rules that the music must be accepted 'Old time playing' or 'Old time style.' And this has failed to be defined, what lies within 'accepted Old time style.' But basically speaking, it is the style of Don Messer, or supposedly Canadian style of fiddle music.⁷

Don Messer was certainly a huge influence on fiddle styles in most regions in Canada. Girdwood continues, "His music was everywhere. We were able to get [the] Don Messer show on radio and then later on, of course, the television show

⁶ Simon J. Bronner, Old-Time Music Makers of New York State (Syracuse: Syracuse University Press, 1987) xiii.

⁷ Carmelle Bégin, Fiddle Music in the Ottawa Valley: Dawson Girdwood, Canadian Centre for Folk Culture Studies, Mercury Series, Paper No. 40 (Ottawa: National Museum of Man, 1981) 7. In the United States, the fiddling style which dominates the contest circuits is the Texas long-bow style, often, in fact, labeled the "contest style" (Nancy Grant, "Alison Krauss," Frets December (1988): 43).

which was on for I think, twenty years."⁸ For reasons which are discussed in the section in the present chapter on elitism within the Cape Breton tradition, Cape Breton was never a substantial market for Don Messer records.

1.1.3. The Cape Breton Fiddler

At the commencement of this work, a working definition was needed for *Cape Breton fiddler*. This process for me was somewhat of a voyage of discovery. Like many others familiar with the Cape Breton fiddle tradition, I had a certain perception of what the tradition is: a pure music untainted by outside influences, a vestigial monument to the so-called "Golden Age" of the Scottish fiddle, a musical tradition brought by a great wave of immigrants to northern Nova Scotia in the late eighteenth and early nineteenth centuries and played presently by the descendents of those immigrants. The definition finally arrived at has changed from that originally conceived in the early stages of research. It has evolved over time as new discographic anomalies were discovered during the course of research. What I came to appreciate was that Cape Breton fiddle music, though having a firm foundation in Highland Scottish music traditions, has been influenced to an extent by Irish as well as Canadian and American "old-time" styles of fiddle music.

The players also include not only those of Scottish extraction, but also Acadian French, Irish and Micmac Indian among others. The definition I have established for the discography reflects this fact by including recordings by such

⁸Begin 7.

fiddlers as Joe Cormier, an Acadian from Cheticamp, Inverness County; Johnny Wilmot, a noted Cape Breton Irish fiddler; and Lee Cremo, a Micmac Indian who lives presently on the reservation in Eskazoni and who plays his fiddle in the aforementioned old-time style. The definition also encompasses those musicians who were born and raised in Cape Breton but who moved to live elsewhere, for example John Campbell and Alick Gillis who moved to the Boston area in Massachusetts and Jimmie MacLellan who made his home in Ontario. Finally, the discography includes recordings featuring fiddlers like Dave MacIsaac, of Halifax and Wilfred Gillis and Colin Boyd of Antigonish County on the mainland of Nova Scotia. These fiddlers never lived in Cape Breton, but are generally recognized as being "Cape Breton fiddlers." Ultimately I decided to define the Cape Breton fiddler, for the purposes of this thesis, as follows: a fiddler who has had some connection with Cape Breton Island either by having lived there or by labeling his or her music Cape Breton fiddle music.

Despite the outside influences on the tradition, however, Cape Breton fiddle music remains very much tied to Scottish and especially Highland Scottish music traditions. Reference came again and again in interviews to the "Gaelic" that is innate to the true Cape Breton Scottish fiddle style. Bill Lamey told me, "Our music is the way it is traditionally because it originally came from the language. It really did . . . before there was an instrument, before there was written music."⁹ The center of Gaelic culture in Cape Breton has always been Inverness County--the area where many feel also lies the heart of the Scottish fiddle music.

⁹Bill Lamey, personal interview, MUNFLA-C8796/86-379, 8 July 1986.

tradition. Bill Lamey mentions, for example, that the Antigonish players like the "Polka King" Hughie MacDonald and Colin Boyd were great, "but not in comparison to the 'heavy hitters' coming out of Inverness County like Angus Chisholm, Donald Angus Beaton and Sandy MacLean."¹⁰ This point was repeated by Sheldon MacInnes in an interview I had with him. His suggestion was that the Inverness fiddlers have always set the standard for the fiddlers on other parts of the Island.¹¹ Traditionally there were stylistic pockets of fiddlin' in Cape Breton in centers like Margaree, Mabou Coal Mines, the Glendale-Kingsville area, Iona and Cape North (see map of Cape Breton in figure 1-1). Even at the turn of the century, roads were poor and electronic media were virtually nonexistent. There was a great degree of isolation between these communities. With the opening of the coal mines in the Sydney-Glace Bay area in the first decades of the century, people began migrating from their rural communities for work. This brought about a certain degree of homogenizing among the subtly different styles.¹²

¹⁰Lamey.

¹¹Sheldon MacInnes, personal interview, MUNFLA C8709/80-370, 24 July 1980.

¹²Fr. John Angus Rankin, personal interview, MUNFLA C8707/80-370, 29 July 1980.

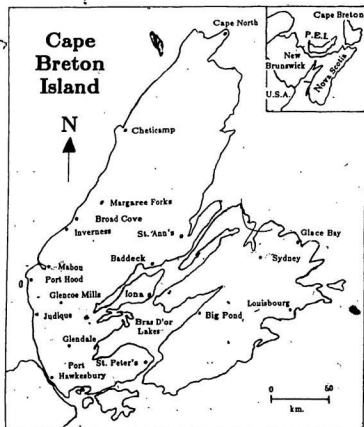


Figure 1-1: Map of Cape Breton Island.

1.1.4. Musical Tradition

Already in this thesis, reference has been made to the Cape Breton fiddle music *tradition*. The term "tradition" is self-explanatory and at the same time elusive in its definition. In his own inductive examination of the ways "tradition" has been used in folklore scholarship Dan Ben-Amos observes that the "shifts in

uses and meanings of *tradition* differ from country to country, language to language, and generation to generation.¹³ Within music the term "tradition" is commonly used in its broadest sense to refer to music and musical customs handed down from generation to generation.

In his dissertation on North American fiddling, Earl Spielman further extends the discussion on music and tradition to differentiate between the more specific terms of "traditional music" and "musical traditions." Traditional music per se, he suggests, has been generally defined as any music or body of music which is handed down orally from generation to generation. With "orally" being the pivotal word here, he further argues that traditional music excludes newly composed music, any older music not handed down to succeeding generations, any music which was conceived on paper, preserved in written form and performed so as to realize or re-enact the ideas of the creator or composer, and finally by extension, any older music where emphasis and/or authority today is placed on, or rests on a written source, despite its origins.¹⁴

Any type of music not falling into one or more of the categories described above would, therefore, not be considered traditional. Because of a strong association with printed music and for other reasons which will be explained at a latter point in this thesis, under this definition, Cape Breton fiddle music could not be generally looked upon as traditional music. Cape Breton fiddle music may

¹³Dan Ben-Amos, "The Seven Strands of Tradition: Varieties in Its Meaning in American Folklore Studies," *Journal of Folklore Research* 21 (1984): 101-2.

¹⁴Earl V. Spielman, "Traditional North American Fiddling: A Methodology for the Historical and Comparative Analytic Style Study of Instrumental Musical Traditions," diss., University of Wisconsin, 1975, 103.

be better thought of in this case as a "musical tradition." Musical traditions have little or nothing to do with musical compositions. Rather, musical traditions pertain to the manner of performance, the performance practices, the performance contexts, and selection of a repertoire, whether from traditional or non-traditional sources.¹⁵

The discussion which follows will illustrate the background, the stylistic qualities, the approaches to music and the performance practices and contexts which together define the Cape Breton fiddle music tradition.

1.2. The Origin of the Cape Breton Fiddle Tradition

Although stress has just been placed on the fact that Cape Breton fiddle music has felt influences from a variety of traditions other than Scottish and that the music is played by many other than those bearing a Highland lineage, the fact remains that the Cape Breton fiddle tradition is very firmly rooted in Scotland. This is acknowledged by Lee Cremo, a Micmac Indian who makes his home in Eskazoni, Cape Breton County. Though often pegged as playing in the old-time style, Cremo interestingly considers himself a Scottish fiddler. In the following interview excerpt he reflects on his exposure to the Cape Breton Scottish music:

... it's hard to play this kind of music. You have to hear it a lot. It's like a language. If you hear a strange language it's pretty hard for you, but after a while if you stay with them you speak it. It's the same with Scottish music. It's hard. You'll never learn it in one year. You have

¹⁵ Spielman 104.

to be almost born with it. Or surrounded like where I lived. It's all Scottish. Everywhere I go I hear the tunes."¹⁶

The Scottish influences in the Cape Breton fiddle tradition may be traced to the late seventeenth century. The violin first made its way into Scotland in the early 1600s as a newly fashionable instrument for the performance of classical music.¹⁷ The instrument was readily adaptable as both city violin and country fiddle. By the beginning of the eighteenth century, homemade violins were being produced in Scotland and the instrument soon after at least matched the bagpipe in popularity.¹⁸ The burgeoning popularity of the violin in eighteenth century Scotland coincided with the re-emergence of dancing as a popular form of entertainment. The violin was the primary instrument for dancing indoors, as was the louder bagpipe for outdoor dancing and other festivities.¹⁹

Dances of the gentry were normally held indoors, so the violin became linked with the new dances of fashion and the printed collections of these dances. Written and printed records of Scottish folk music date from the inception of genteel involvement with this music. Most Scottish instrumental manuscripts appeared during the 1750s through 1830s, the years of the most active and broadest social acceptance of instrumental folk music in Scotland. This remarkable period of effervescence of this music, often labeled the "Golden Age"

¹⁶ "Lee Cremo Speaks," Cape Breton's Magazine 1 (1973): 4.

¹⁷ David Johnson, Music and Society in Lowland Scotland in the 18th Century (London: Oxford University Press, 1972) 111.

¹⁸ Francis Collinson, The Traditional and National Music of Scotland (London: Routledge and Kegan Paul) 203.

¹⁹ George S. Emmerson, Rantin' Pipe and Tremblin' String: A History of Scottish Dance Music (Montreal: McGill-Queen's University Press, 1971) 27.

of the Scottish fiddle, resulted from the conjunction of the rising popularity of the violin and of dancing with the involvement of professional musicians in its production.²⁰ The music and dance of the period, though most often being composed and choreographed for the pleasure of the gentry, extended to all classes. Fiddle music was the "pop music" of the day.

The professional musicians and composers during this period were coming out of both the Highland and Lowland regions of Scotland. Among the best-known musicians/tune collectors/publishers at that time were Niel and Nathaniel Gow, Robert MacIntosh, William Marshall and Captain Simon Fraser. The eighteenth century also saw the evolution of many Gaelic-speaking composers whose style of composition was much influenced by the music of the Highland bagpipe.²¹ It was during this great flurry of fiddle music popularity in Scotland that a mass migration from the Highlands began. Large numbers of emigrants found new homes across the Atlantic in Cape Breton. Preceding and contributing to this movement were a number of significant political events.

²⁰Christopher Jack Goertzen, "Billy in the Low Ground: The History of an American Fiddle Tune," diss., University of Illinois, 1983, 42.

²¹There have been several works written which feature detailed discussion on the history and development of fiddle music in Scotland. In addition to those books by Collinson, Emmerson and Johnson already cited, publications include: Mary Anne Alburger, Scottish Fiddlers and their Music (London: Victor Gollancz, 1983); Alan Bruford and Ailie Munroe, The Fiddle in the Highlands (Inverness: An Comunn Gaidhealach, 1973); James Hunter, The Fiddle Music of Scotland (Edinburgh: W. and R. Chambers, 1979); David Johnson, Scottish Fiddle Music in the 18th Century (Edinburgh: John Donald, 1984).

1.3. Highland Scottish Settlement in Cape Breton

The eighteenth century had brought with it great change in the destiny of the people of the Scottish Highlands. In 1715 they rose against the Hanoverian George I, and attempted to place James, the Old Pretender, upon the throne. Although this attempt failed, in 1745 they rose against George II in support of the claims advanced by the Pretender's son, Charles Edward (a.k.a. Bonnie Prince Charlie). But at the Battle of Culloden in 1746 the Highland Jacobites were vanquished. The decades that followed witnessed the break-down of the clan social structure as well as the traditional agrarian tenant system of economy on the Highland mainland. Land owners throughout the region sensing the superior financial viability of sheep farming began to evict tenants from their crofts. This marked the beginning of the Highland Clearances during which thousands of Highlanders found little choice but to emigrate and attempt to carve a decent life for themselves and their families in the "new world." In the fifty or sixty years that fell between the late eighteenth and early nineteenth centuries, approximately 20,000 of these Highland Scots settled in Northern Nova Scotia and on Cape Breton Island.²²

The first Highland settlers to Cape Breton did not land there directly, but rather strayed into the area from an earlier Scottish settlement on the mainland

²²The definitive publication to date on Highland Scottish settlement in Nova Scotia is Charles W. Dunn's The Highland Settler: A Portrait of the Scottish Gael in Nova Scotia (Toronto: University of Toronto Press, 1953).

of Nova Scotia known as Pictou.²³ These people settled on the northwestern shore of Cape Breton, especially around the present communities of Judique, Port Hood and Mabou (see map of Cape Breton in figure 1-1). There they found good soil and favourable areas for fishing. These pioneering settlers sent home such positive accounts of the country, that many of their friends and relatives were persuaded to join them. This prompted a steadily increasing demand for ocean passage to the new world, a demand that shipping companies were more than happy to accommodate. Perceiving the quick and easy profits to be made by transporting human cargo, these shipping companies can even be said to have augmented and accelerated the flow of immigrants to Cape Breton by advertising the place to Highlanders as a veritable utopia; a place, they suggested, where great tracts of fertile land could be secured at no expense, where wild game was plentiful and fish of every assorted species could be plucked from the water by hand.²⁴ Though somewhat exaggerated, the advertising ploy was successful in filling the often rotting emigrant ships bound for Cape Breton and other North American colonies.

²³Cape Breton Island was originally inhabited by Micmac Indians. In the early eighteenth century it was claimed by France and named Isle Royale. The French population was concentrated around the Fortress of Louisbourg. Following the Seven Years War in 1762, however, the island came into British possession and was named the Colony of Cape Breton, separate and distinct from the Colony of Nova Scotia. Though the two colonies were eventually united in 1834 the division remains evident even today. A person from the island working in Ontario or Alberta, for example, when asked of their geographic origins will call themselves a Cape Bretoner rather than a Nova Scotian. Cape Bretoners generally take great pride in their collective identity. When settlers from Highland Scotland began to arrive in the late seventeenth century, Cape Breton was also sparsely settled by Acadian French. These two groups along with the Micmac Indians continue today to form the overwhelming majority of the population of the island.

²⁴Dunn 18.

Many of the newly arriving immigrants to Cape Breton gradually began moving inland from the coast. In the interior of Cape Breton they found lakes and innumerable bays, arms and creeks lined with good fertile land. The largest of these lakes in the Bras D'Or which is connected by channels to the ocean. In the period from 1802 to 1828 as more and more settlements were emerging around the Bras D'Or Lakes, it became policy for the shipmasters to sail directly in through the channels to drop passengers off at such settlements as Grand Narrows and Iona. Iona was not the only new community in Cape Breton to transplant a place name from the "old sod." Inverness town and county also attest to the ancestral home of the settlers, as do the communities of Strathlorne, Glencoe, Dundee and Skye Glen.

One thing that the Highlanders could not transplant from Scotland to their new home in Cape Breton was the climate. In Cape Breton, the settlers were to find the summers much hotter than in Scotland, and the winters, considerably colder and more severe. But, interestingly, the Highlanders seemed to have adapted to their new climate and surroundings admirably. In 1843, a geologist and explorer named Dr. Gesner travelled through Nova Scotia and New Brunswick and made the following observations of the Highland pioneers in Cape Breton:

Perhaps there are no race of people better adapted to the climate of North America than that of the Highlands of Scotland. The habits, employments, and customs of the Highlander seem to fit him for the American forest, which he penetrates without feeling the gloom and melancholy experienced by those who have been brought up in towns and amidst the fertile fields of highly cultivated districts. Scotch emigrants are hardy, industrious, and cheerful, and experience has fully proved that no people meet the first difficulties of settling the

wild lands with greater patience and fortitude.²⁵

Despite the complimentary picture painted here by Gesner, the hardships were certainly not without complaint. For the Bard MacLean who settled in Nova Scotia after the break-up of his once strong clan in Scotland, the principal complaint against the settler's life was directed towards the back-breaking, exhausting job of clearing trees from the land. In a translation from his Gaelic narrative Bard MacLean reflected wearily,

It's no wonder that I'm gloomy living here back of the mountains in the middle of the wilderness at Barney's River with nothing better than plain potatoes. Before I make a clearing and raise crops and tear the tyrannous forest up from the roots by the strength of my arms, I'll be worn out, and almost spent before my children have grown up.²⁶

The generally stoic forbearance of the Highland Scottish immigrants served them well in coping with a pioneer life in Cape Breton that was both hard and lonely. Comforts were few. The rural communities that the settlers left behind in Scotland had also had little in the way of material means, and, as a result of this, Gaelic aural and oral traditions served as the principal source of entertainment. Not surprisingly, this continued to be the case in their new settlements in Cape Breton. Chief among the musical instruments which were transplanted to take root in the new land was the fiddle.

²⁵ As quoted in Dunn 24-25.

²⁶ As quoted in Dunn 28.

1.4. Cape Breton Musical and Dance Traditions

The importance and popularity of the fiddle in Cape Breton as well as in North America in general is not adequately accounted for by the fact that it was popular in Europe in the seventeenth and eighteenth centuries. Its popularity there might explain why the fiddle was initially brought to the New World. However, the fiddle not only survived the transplantation, but also thrived in North America, accompanying people wherever they settled. Earl Spielman offers some explanation for this phenomenon:

The fiddle flourished not primarily because it was considered intrinsically better than any other instrument on musical grounds, but because it was more practical than any other instrument. It was relatively inexpensive and became relatively easy to obtain and maintain. As it was compact, it was fully adaptable to all situations and locations.²⁷

Though the fiddle has, since the early eighteenth century, provided the musical focal point for Cape Breton private and public social gatherings, other instruments have shown prominence; the highland bagpipe being one. The bagpipe once functioned regularly with the fiddle as an instrument for providing music for square dances.²⁸ Piping, however, suffered some setbacks in the eighteenth century due to problems associated with the instrument itself. In

²⁷Spielman 202-3.

²⁸Peter Morrison, personal interview, November, 1984. This interview took place as part of the research for a three-part television feature that I produced on the history of piping in Cape Breton. This series was aired on the CBC Cape Breton evening news television program "Cape Breton Report" in December, 1984. A video tape copy of this feature is on deposit at the Beaton Institute of the University College of Cape Breton, Sydney, Cape Breton.

comparison to the fiddle, the bagpipe is more difficult both to make and to maintain. The instrument lost much ground in popularity to the physically less sophisticated fiddle as a result. The bagpipe regained popularity in the 1940s and 50s in Cape Breton, but the role had changed. Prior to this time, the bagpipe had been played most often as a solo instrument sharing a largely common repertoire with the fiddle. Cape Breton pipers who joined highland regiments in the first and second world wars brought back with them from Britain a militarized style of playing characterized by standard settings of tunes and considerably slower jig, strathspey and reel tempos. The popular outlet for the bagpipe after this period became the pipe band and the most common performance venue, the street parade.²⁹

Other instruments have entered the Cape Breton musical tradition primarily as instruments of accompaniment for the fiddle. In the early years of settlement on the Island, prior to the introduction of the piano, accompaniment to the fiddle often came with another fiddle, or else a percussive effect in the form of a pair of knitting needles or spoons, or foot tapping (also known as "clogging") from the musician himself. Clogging is an infectious and exciting practice whereby the fiddler, who is seated, stomps out a rhythmic pattern while he is playing. Around the turn of the twentieth century, the pump organ came to be used in accompaniment to provide a *drone* or chording effect beneath the fiddle melody. By the 1930s, however, the upright piano had moved in to dominate the area of

²⁹ In more recent years there has been a movement among several leading pipers in Cape Breton to reintroduce the earlier less structured style of pipe playing making the music again suited for step or square dancing. Exponents of this style include Dr. Angus MacDonald, Jamie MacInnis, Barry Shears, Paul MacNeil and myself.

fiddle accompaniment. The piano became the predominant accompaniment instrument not only in Cape Breton, but in many other Canadian and American fiddle traditions. Today they are readily found in schools, churches, and public halls as well as in many homes.

Piano playing in Cape Breton is dominated by women, just as the fiddle is dominated by men. This suggests an extension of traditional male/female roles; the male playing the dominant or lead instrument and the female remaining in the background on the secondary or accompanying instrument. Although this has been the pattern, it is certainly not the rule.

The large families . . . the girls were never relegated strictly to piano accompaniment; although some of them went in that direction all right, maybe because the men were more anxious to play the violin. When there was a father in family of a large group of kids, he'd certainly hand the violin to the girl as quickly as to the boy, if she had the talent and the desire.³⁰

Presently it is becoming increasingly more common to find a guitar joining or even replacing the piano in providing accompaniment for the fiddle, but very rarely any other instruments. Instrumental accompaniment in the Cape Breton fiddle tradition is for the most part chordal. Occasionally, however, if the accompanying pianist is familiar with the tune the fiddler is playing, he or she will double the melody with the right hand while continuing to play chords with the left.

³⁰Allister MacGillivray, interview, Cape Breton's Magazine 20 (n.d.): 43.

1.4.1. Dance

Throughout North America in the nineteenth century the fiddle was the lead instrument in the playing of music for dances. Within traditional dance settings in Cape Breton at present, this continues to be the case. Allister MacGillivray notes:

- I think the violin playing in Cape Breton and the dancing runs parallel . . . the whole inflection of our playing, the Gaelic flavour of it, the lift of Cape Breton swing--it's a kind of thing that makes you want to beat your feet and get up out of your chair.³¹

Historically in Cape Breton, as in the Scottish Highlands and the Western Isles, a good deal of dancing took place in the people's houses.³² The early Scottish settlers in Canada built for themselves considerably large frame houses with three or four good-sized rooms on the ground floor, and thus had much more room in their homes for dancing than in their old croft houses in Scotland. The only alternate places for indoor dancing in the early days were barns and schoolrooms, for public halls were not built until the early years of this century--the first in Inverness County was built about 1900. Among the younger people outdoor dances were also common, the wooden bridges being particularly popular as dancing places.³³

³¹ MacGillivray 38.

³² This practice of holding dances in houses was in fact common everywhere in Western Europe and North America until universal education brought with it the construction of school houses which provided an alternate space for communal gatherings.

³³ F. Rhodes, "Dancing in Cape Breton Island, Nova Scotia," appendix, Traditional Dancing in Scotland, by J. F. and T. M. Flett (Nashville: Vanderbilt University Press, 1964) 269-70. This study includes a detailed discussion on solo step dancing and square dancing in Cape Breton. Concerning the use of wooden bridges for holding dances, Neil Rosenberg has received reports of the same practice taking place in southwestern Nova Scotia as well as in Newfoundland.

Organized dances eventually became a major performance outlet for the Cape Breton fiddler. When no particular formal social occasion presented itself, the desire among the people for more dances soon led to the establishment of school-house dances and eventually to the construction of dance halls.³⁴

The dances taken to Cape Breton by the Scottish settlers seem to have consisted only of 'four-handed Reels,' 'eight-handed Reels,' a group of solo dances, and a few of the old Gaelic dance-games.³⁵ These original square dance sets have developed differently from one county to the next. Commonly, however, each set is made up of three separate figures; two jig figures and one reel figure as in the case of the "Inverness set" or one jig figure followed by two reel figures, as in the "Sydney set."

The majority of the steps used in the various solo dances in Cape Breton are very uniform in style, and employ a form of stepping in which the dancer marks the rhythm of the music with toe and heel beats and brushing movements, the feet being kept close to the ground throughout and the upper body fairly rigid with the arms hanging close to the sides. This same sort of stepping is very largely used in the "setting" periods of the square sets. Between square sets fiddlers will often play music for "round dances." These are generally waltzes or polkas, thus the music is slower and in 3/4 time.³⁶

³⁴Allister MacGillivray, The Cape Breton Fiddler (Sydney, Nova Scotia: College of Cape Breton Press, 1981) 2.

³⁵Rhodes 270.

³⁶A recent study of folk dance in Newfoundland, which parallels Cape Breton traditional dance in many respects, is Colin Quigley's Close to the Floor: Folk Dance in Newfoundland (St. John's: MUNFL, 1985).

At present, dances remain extremely popular events for all ages. One of the best known of these dances is held every Thursday evening during the summer in Glencoe Mills, Inverness County. Part of the reason for its continuing popularity is the fact that the regular fiddler is Buddy MacMaster, considered by many to be the leading practitioner of Cape Breton fiddle music at present. The Glencoe Mills church hall is used for these dances, and because no alcohol is served, there is no age requirement for admission.³⁷ As a result twelve year olds may be seen dancing with partners fifty years their senior.

Dance lessons have been given in Cape Breton since the early 1800s. At present, besides private instruction given by such people as Jean MacNeil of Sydney Mines and Harvey Beaton of Port Hastings, the University College of Cape Breton offers an extension course in step and square dancing taught by Fr. Eugene Morris and Betty Matheson at the Knights of Columbus Hall on George Street in Sydney.

1.4.2. The Role of the Church in the Cape Breton Fiddle Tradition

One institution in particular that has exerted a tremendous influence on the development of the Cape Breton fiddle is the Roman Catholic Church. The great majority of Highland settlers in Cape Breton were of Roman Catholic stock. Overall, this influence has been a complementary one, though some obstruction was evident in the mid-nineteenth century. During this period, some of the more

³⁷ This is not to say that there is no alcohol consumed at these and similar events, however. Any drinking that is done, is generally done outside in the parking lot with car hoods serving as coasters for glasses and beer bottles.

stalwart of the Cape Breton clergy held to the puritanical view that pipes and fiddles were instruments of the devil. As was the case in Presbyterian Scottish communities on occasion, these fire and brimstone clergymen attempted to stamp out the music and all the perceived debauchery that accompanied it. The best known case of this in Cape Breton occurred during the pastorate of Father Kenneth MacDonald who was parish priest of the Mabou-West Lake Ainslie parish from 1865 to 1894. In an attempt to quell the demoniacal atmosphere which he felt centered around the music in his parish, he had all the pipes and fiddles gathered up and burned.

Fortunately the Catholic Church was not always so harsh on the traditional music of the people. Through time it in fact came to be its greatest exponent. The Catholic priest has traditionally held a prominent role in his community. His decisions governing the spiritual and temporal welfare of his flock have been generally respected and followed. People have thus looked to their parish priest for wisdom and leadership. In the twentieth century the traditional folk arts in Cape Breton have gained the Church's stamp of approval, with some of the best fiddlers, Gaelic singers and step dancers being themselves Catholic priests. With such glowing acceptance of the music and dance coming from the Church, Catholic Cape Bretoners have had the confidence to pursue their music and dance with free conscience.

The Scottish Catholics have never been as strict as their Presbyterian countrymen in the observance of the Sabbath. In Presbyterian communities in Cape Breton, as in Scotland, the day of rest has traditionally been a day devoted to solemn prayer; the only music permitted being the Gaelic psalm singing in

church. In Catholic Cape Breton communities, on the other hand, Sunday afternoons were highlighted by fiddle and pipe music sessions, particularly during the winter when work loads were lighter. During these sessions, old tunes were exchanged and new tunes composed. This was also the setting in which younger players received their greatest exposure to the music.

In the late 1880s, a new social event came into prominence called the "Parish Picnic." These picnics were sanctioned by the Catholic Church as fund-raising events. They were usually held over a two day period and consisted of suppers, sporting events and most importantly afternoons and evenings filled with fiddle and pipe music and dancing. It was not uncommon for musicians at these dances to "play the sun up" the following morning. A select few of the annual parish picnics changed over time to become huge outdoor Scottish concerts with continued sponsorship from the Catholic Church. When the Cape Breton Fiddle Festival started on an annual basis in 1973 it was hosted by Fr. John Angus Rankin's parish of St. Mary's in Glendale, Inverness County. These concerts continue to be the best attended events on a very crowded calendar of Cape Breton summer festivals and celebrations.³⁸

³⁸On neighbouring Prince Edward Island, Roman Catholic clergy have also acted as proponents of Scottish fiddle music; the most prominent for many years being Bishop Faber MacDonald, himself a fiddler, who is now Bishop of the Diocese of Grand Falls in Newfoundland.

1.4.3. The Cape Breton Style

Within the context of a regional instrumental folk music tradition like Cape Breton's fiddle music, style is generally a difficult thing to describe due in part to the stylistic variations which arise between individuals. When such an analysis is done one must therefore seek the 'denominators' which are common to the majority of the players within the tradition. Earl Spielman writes that "analysis of one work or one performance, regardless of the thoroughness of the analysis, cannot produce definitive findings about the characteristics of the musical style. Only when data is compared with other works or performances can stylistic characteristics be determined."³⁹ What follows, then, is an outline of the elements of style which are common to the majority of players in the Cape Breton tradition.

Cape Breton fiddlers generally have a very distinct conception of how tunes should sound. Spielman writes, "... over the last century, they have altered Scottish fiddling so that in essence they have created their own fiddling style which is still closely related to, but nevertheless different from, its parent model."⁴⁰ Certain tunes are expected to be performed in certain keys at certain tempos with certain embellishments put in certain places in the tune. Even when no printed version of a tune exists, fiddlers seem to agree upon what the

³⁹Spielman 114. Spielman also distinguishes here between "compositional style" and "performance style." The first, he argues, pertains to those aspects of a work which the composer has decided to include in that work (e.g. selection of pitches and rhythmic values, embellishments and phrasing). Performance style, on the other hand, pertains to all the same aspects of a work as does compositional style, except that the elements are discerned from the performance of the work irrespective of what the composer may have predetermined (115).

⁴⁰Spielman 427.

"correct" melody of a tune is.⁴¹ Extensive variation of the overall tune, including the melody and basic rhythmic pattern, is frowned upon. For the most part, then, the fiddler is permitted only subtle internal variations of portions of the melodic line or cadential passages. Through these slight variations each fiddler will stamp his own individual style onto his music. An adept listener hearing a particular fiddler's recording on the radio can often identify the player by his or her distinctive style. There are, however, stylistic techniques which are common to the majority of Cape Breton fiddlers. Allister MacGillivray suggests that these techniques may have sprung from a time when there was no rhythmic accompaniment like piano or guitar: "... you had to develop new techniques for volume, to emphasize a chord progression."⁴²

Many of the more obvious elements of style emanate from the distinctive Cape Breton bowing technique. The bowing style played by most Cape Breton fiddlers is characterized by the use of single bowstrokes for each note, using slurs only for emphasis or to change bow direction. This articulated bowing sets most fiddlers in Cape Breton apart from contemporary Irish fiddlers, who generally use more legato bowing and from fiddlers in parts of Scotland today who tend to make use of the slur, particularly in their strathspey playing. As Kate Dunlay notes in her brief study of Cape Breton fiddle music, the single note bowing found in Cape Breton is probably the oldest style of Scottish playing in existence today.

⁴¹This concept of "correctness" in the Cape Breton tradition is dealt with at greater length in the section on the commercial recording in the learning process in chapter 3.

⁴²MacGillivray, interview, 37.

This is consistent with the general historical trend; early violinists everywhere tended to play with separate bowstrokes. This was due in part to the shorter average length of violin bows and in part to their primary role as dance musicians who were required to produce a strong, precise rhythm.⁴³

With this bowing technique there are several ornaments that seem to emulate the bagpipe. These include the droning effect and the "Scotch snap" (the dotted rhythmic figure so characteristic of Scottish fiddling), is basic to much of the music. In addition, another embellishment, a very rapid triplet figure on the same pitch, is extremely common in Scottish-Canadian fiddling. In Scotland, these figures are known as "birls" (from piping) and are used occasionally. In Canada, they have become known as "bow cuttings" or "cuts" and have become such an integral part of the tradition that "if you're not able to put the 'cuts' in, you're not considered a good player."⁴⁴

The cuts are best done with a loose wrist instead of from a motion commencing in the shoulder. When Carl MacKenzie was learning the violin he said he had attempted in the beginning to hold the bow as he was seeing it demonstrated in the tutorial books, holding the frog a certain way with the thumbnail in the classical technique. He discusses the changes that he eventually made in his bowing technique and the reasoning behind them:

⁴³Kate Dunlay, Traditional Celtic Fiddle Music of Cape Breton (East Alstead, NH: Fiddlecase, 1986) 20. In this study, Dunlay discusses these various stylistic techniques in some detail. Herself a fiddler, Dunlay spent extended periods of time in Cape Breton listening and learning from noted fiddlers like Buddy MacMaster and Carl MacKenzie. She divides her discussion on ornamentation into sections on basic bowing, droning, cutting, making use of the upstroke, gracing (or grace note playing), warble, unisons, vibrato, slides, back strings, substitutions and variations.

⁴⁴Hugh (Buddy) MacMaster as quoted in Spielman 429-30.

I was wondering how Winston 'Scotty' Fitzgerald was getting those beautiful cuts-in so distinct. So one day I examined how he was holding the bow, and it was completely contrary to classical technique. He was sort of supporting it with his thumb passing through the hole of the frog and his index finger just clamped above and the other three fingers just floating in the air, basically not doing anything--so that his hand passed back and forth very freely If Scotty's doing that, and that's the sort of sound I want, I think I'll try it.⁴⁵

When Cape Breton fiddle music is performed today in public it is nearly always amplified electrically. Prior to the introduction of amplification, alternate tunings, commonly referred to as "high bass" or "scordatura" tunings, were used to add to the volume flowing out of the fiddle.⁴⁶ Some common scordatura tunings include the "high bass," as mentioned (a d'a'e*), and "high bass and tenor" (a e'a'e*). Besides adding additional volume to the violin, as noted above, these alternate tunings also facilitated the playing of octave harmonies when there were two or more fiddlers playing; one fiddler could double the melody on the back or bass strings without having to learn an entirely new fingering for the tune.⁴⁷

The added volume which could be achieved with the scordatura tuning was especially important in crowded dance halls where the sound from the dance floor could easily drown out the musician's music. Allister MacGillivray stated in an interview:

For a fiddler playing alone, this would be a tremendous advantage. It would stimulate dancers, to hear all this sound roaring out of the violin.

⁴⁵ Carl MacKenzie through the words of Allister MacGillivray, interview, 38.


⁴⁶ Scordatura is the Italian word for "mistuning."

⁴⁷ Dunlay 17.

When a violin is tuned in this scordatura tuning, it's just chucking out these extra notes all the time. All of these notes parallel to the harmony. Some of them are legitimate harmonies as we look at them now. A lot of them are clashing dissonances, like a bagpipe note that's held through even though it doesn't fit sometimes.⁴⁸


Though most fiddlers in Cape Breton today play the standard tuning (g f'a'e"), tunes employing the old scordatura tuning have been enjoying somewhat of a revival in the past few years.⁴⁹

1.4.4. Repertoire

The dance music traditions of Scotland and Cape Breton are very closely tied. Tune types known as reels, strathspeys, hornpipes, jigs are the standards for both. The major part of this dance music is in 2/4 or 4/4 and is commonly catalogued in two principal categories—reel and strathspey. The reel was originally in Scotland the title for a dance set to the music of a tune called a "rant." The rant is not a Gaelic word but rather a Germanic one meaning to frolic or to romp. This type of tune is found most often notated in music in either 4/4 or cut time C . The double sixteenth/eighth note grouping is a regular characteristic . The strathspey, on the other hand, developed out of the rant or reel. It derives its name from the geographical area of the same name in the Scottish Lowlands. The strathspey is slower in tempo in comparison to the

⁴⁸MacGillivray, interview, 38.

⁴⁹Fiddle instructor Kyle MacNeil who taught at the Gaelic College in St. Ann's during the summers of 1984 and 1985 was very interested in teaching his pupils tunes with the high bass tuning. MacNeil, who in his mid-twenties, is widely acknowledged now as being a leading exponent of the younger generation of fiddlers who are now popular for dance playing throughout the Island. Others in this age group are Howie MacDonald, Dougie MacDonald, Neil Beaton, John Morris Rankin and Brenda Stubbart.

reel and is characterized by a dotted rhythm; a sixteenth note followed by a dotted eighth or an eighth note followed by a dotted quarter . Hornpipes and clogs are very close in notation and tempo to the reel. The jig, on the other hand, is usually notated in 6/8 time.⁵⁰ In addition to the standard dance tune types, other classes of tunes known as marches and airs are also quite common to both the Scottish and Cape Breton folk music traditions.⁵¹

Altogether, thirteen different types of tunes have been identified from the selections commercially recorded by Cape Breton fiddlers. The calculation seen in figure 1-2 is based on the 3769 tunes listed in the tune list (appendix H) which accompanies the discography in this thesis. This provides a fairly accurate reflection of the frequency that these types are played within the tradition.

In the Cape Breton tradition tunes are very rarely played one at a time; rather they are grouped together in medleys. Within these medleys, fiddlers follow a fairly rigid set of unwritten rules which dictates the specific tunes that may be combined and the keys in which they are to be played. More importantly, they dictate the kinds of dances which may be combined and the order of their combination. Hornpipes, for example, rarely if ever follow pastoral airs, or vice versa, but frequently follow clogs and reels. Strathspeys, on the other hand, often follow airs and precede reels. Jigs are generally played by themselves (see figure 1-3).

⁵⁰The 9/8 jig or slip jig which is popular among Irish fiddlers is rarely played in Cape Breton.

⁵¹This is but a brief explanation of the major tune types in the Scottish and Cape Breton fiddle music traditions. For a more detailed discussion on these types, see George S. Emmerson, Rantlin' Pipe and Tremblin' String: A History of Scottish Dance Music cited earlier.

reel	1508
strathspey	741
jig	644
hornpipe	328
march	172
air/lament	136
clog	82
waltz	45
polka	36
slow strathspey	33
schottische	11
breakdown	10
slow march	6
unidentified	37

Figure 1-2: A breakdown of tune types based on the 3760 tunes listed in the tune list (appendix H) which accompanies the discography in this thesis.

1. Jigs
2. Reels
3. Strathspeys -----> Reels (or hornpipes)
4. Slow air -----> Strathspeys -----> Reels (or hornpipes)
5. March -----> Strathspeys -----> Reels (or hornpipes)

Figure 1-3: The five most common tune-medleys. The first two, the jig and reel medleys, are played most often for square dances. The medley composed of strathspeys followed by reels (# 3) would be found played for a solo step dancer. Medleys 4 and 5 would be most likely heard in a concert setting or in a house session. With the medleys which combine different tune types, the progression will always be from the slower tune types towards the faster (e.g. from the slow air to a faster tempo in the strathspeys and finally to the reels when "all the stops are pulled").

The tunes within a medley are expected to be played in the same key or in

closely related keys such as the dominant, sub-dominant, relative or parallel minor. Unlike other North American fiddling traditions where the vast majority of the melodies are based on the major diatonic scale, the Cape Breton tradition has a great many melodies and melodic progressions which utilize minor as well as modal (particularly Dorian and Mixolydian) patterns, some of the latter undoubtedly derived from the bagpipe scales.⁵²

The tunes themselves come from a variety of sources. The majority of the tunes which comprise the collective repertoire of Cape Breton fiddlers were composed by Scottish composers prior to 1840. Many of these have been disseminated by aural tradition, but many others have been learned from the Scottish tune collections which were published before and after this date.⁵³ The names of many of these composers have been lost over time and their compositions have come to be labeled simply as "traditional." Another substantial portion of the repertoire is made up of tunes composed by Cape Breton composers, the most prolific having been the late Dan R. MacDonald who is said to have composed in excess of two thousand tunes in his lifetime. Figure 1-4 below shows a number and percentage rundown by composer as known at present, based again on the 3769 tunes included in the tune list.

The repertoire is not exclusively Cape Breton or Scottish, however. This is a common misconception which springs from the thought that the tradition is a

⁵² Spielman 428-9.

⁵³ Further discussion on the use of published collections in the Cape Breton tradition is included in the section on the commercial recording in the learning process in chapter 3.

Traditional tunes.....	2323 (62%)
Tunes composed by non-Cape Breton composers...	920 (24%)
Tunes composed by Cape Breton composers.....	526 (14%)

Figure 1-4: A number and percentage rundown by composer (as known at present) based on the 3769 tunes included in the tune list in appendix H.

pure or untainted one, having survived for two centuries in a virtual vacuum. This, in reality, is far from the truth. At around the turn of the century, fiddlers began moving back and forth from Cape Breton to Boston, Detroit and Toronto among other major centers in North America.⁵⁴ Spending time in these locations, the fiddlers could not help but be influenced by the fiddle traditions they found there. Much of this influence came in terms of repertoire. Ever hungry for new tunes, Cape Breton fiddlers like Angus Chisholm and Winston Fitzgerald, who both spent considerable periods of time in the Boston area, purchased whatever new tune collections they could find there. One standard tune collection that they introduced to Cape Breton from the northeastern United States was One Thousand Fiddle Tunes.

Through the common use of One Thousand Fiddle Tunes and other popular tune collections, Cape Breton fiddlers have come to share a substantial portion of

⁵⁴ Starting around the turn of the century there was a substantial number of Cape Breton people who moved to these areas in search of employment. Some of the ramifications of this movement are discussed later in chapter 3 in terms of the commercial recording providing a cultural link.

their collective repertoire with other North American fiddle traditions.⁵⁵ Dawson Girdwood, an Ottawa Valley fiddler, for example, mentions this book in relating his own background:

... when I was about fourteen, I started to go to some country dances and I became interested in fiddle music . . . I had a copy of the One Thousand Fiddle Tunes and, of course, there was a lot of very common square dance music being played here, pieces like the "Irish Washerwoman", the "Little Burnt Potato" and a lot of Don Messer music was available on records. So that was the type of music that the fiddlers were playing here, and that's what I picked up.⁵⁶

Far too often fiddle traditions throughout North America are regionalized and perceived of as distinct from each other. In his book on old-time music in New York State, Simon Bronner includes a list of tunes which compares interestingly to the tunes which have been recorded by Cape Breton fiddlers. In the commentary accompanying the list Bronner writes "In response to an inquiry to the New York Folklore Quarterly in 1952 about New York's favorite fiddle tunes, Editor Louis C. Jones published this list given by Lettie Osborne of Orange Country, New York who learned the tunes traditionally."⁵⁷ This list has been

⁵⁵ In reference to these popular tune collections, Earl Spielman writes: "There has always been a demand in America for notated versions of traditional tunes and dances, but relatively few collections of actual transcriptions, as opposed to notated examples, exist. The result has been the publication of strictly commercial collections of traditional music which consists of 'non-transcriptions' . . . Commercial collections of this type are relatively easy to prepare. Collectors or editors conveniently waive all responsibility to provide basic information regarding research and transcription procedures as well as reference material regarding tunes and performance style. Even when the written versions are based upon specific recorded renditions rarely are recordings or tapes made available either to commercial phonodiscs or as data housed in traditional music archives (96-7)." Further discussion on the use of One Thousand Fiddle Tunes and other tune collections in learning repertoire is included in chapter 2.

⁵⁶ B é gin 4.

⁵⁷ Bronner 183.

1. Arkansas Traveller
2. Bonnie Dundee*
3. Captain Jinks
4. Coming Through the Field
5. Delaware Hornpipe*
6. Devil's Dream*
7. Dick Sand's Hornpipe*
8. Durang's Hornpipe*
9. Emerald Isle
10. Emigrant's Reel
11. First Two Gents-Square Dance
12. Fisher's Hornpipe*
13. Flogging Reel
14. Flower of Donnybrook
15. Flower of Edinburgh*
16. Galway Reel
17. Garry Owen
18. Girl I left Behind Me*
19. Golden Slippers
20. Haste to the Wedding*
21. Highland Fling*
22. Irishman's Heart to the Ladies*
23. Irish Washerwoman*
24. Kerry Dance
25. Kingdom Coming
26. Lamplighter
27. Larry O'Gaff*
28. Little Brown Jug
29. Liverpool Hornpipe*
30. Low-Back Car
31. Marching Through Georgia
32. McDonald's Reel*
33. Miss MacLeod's Reel*
34. Money Musk*
35. Moonlight Clog*
36. My Love is But A Lassie Yet
37. New Century Hornpipe
38. Oh Suzanna
39. Old Crow
40. Old Rosin the Bow (Beau)
41. Opera Reel
42. Paddy Whack*
43. Pop Goes the Weasel
44. Praties are Dug
45. Rakes of Mallow
46. Rickett's Hornpipe
47. Rory O'Moore
48. Sailor's Hornpipe*
49. Soldier's Joy*
50. Speed the Plough*
51. St. Patrick's Day in the Morning*
52. Ta-re-ra Boom De Ay
53. Top of Cork Road*
54. Turkey in the Straw*
55. Virginia Reel
56. White Cockade*
57. Wind that Shakes the Barley*

Figure 1: This is a list of tunes extracted from a recent publication by Simon Bronner entitled Old-Time Music Makers of New York State. As Bronner notes, it represents a fairly good cross section of the old-time fiddlers' repertoire in New York State. The list has been compared with the listing of tunes recorded commercially by Cape Breton fiddlers. Of the fifty-seven tunes listed, twenty-seven, or approximately half, have been recorded by Cape Breton fiddlers (marked with *).

compared with the list of tunes recorded commercially by Cape Breton fiddlers. Of the fifty-seven tunes listed by Lettie Osborne, twenty-seven have been recorded by Cape Breton fiddlers (see figure 1-5). This displays an interesting over-lap in repertoire between the two regions.

1. Contests

One of the most striking differences between the Cape Breton fiddle tradition and practically all other fiddle traditions in North America concerns the importance of formal competition among its practitioners. Much of the musical activity in other North American fiddle traditions presently centers around contests which is considerably different from Cape Breton. In his PhD dissertation Earl Spielman went so far as to state that "Cape Breton, the center of Scottish-Canadian fiddling, has no contests or conventions whatsoever, nor do any of the other Scottish-Canadian communities."¹ Spielman is slightly off the mark in this regard. Although formal contests have never been very prevalent in Cape Breton there have been some through the years. Several of the fiddlers interviewed spoke of entering competitions through the 1930s, 40s and 50s. Bill Lamey, for one, told me about a contest at the Gaelic College in St. Ann's in 1947 or 1948 which attracted "quite a group." In the last three decades, whatever little contest activity there was in Cape Breton has virtually ground to a halt. In 1979 and 1980 contests were staged in Port Hawkesbury, judged by Bill Lamey

¹Spielman 431.

and Winnie Chafe, but turn-outs were poor so the event was discontinued.⁵⁹

The rarity of contests and the lack of interest in them seem to stem from the fact that Cape Breton is a very closely knit island and fiddlers throughout the Island generally know each other fairly well. The frequent dances and concerts as well as other private "ceilidhs" (pronounced káy-lees) or house parties provide ample opportunity for fiddlers to hear each other and play together. What is suggested by the relatively docile situation of Cape Breton is that contests might have negative social repercussions for people who work and live and relate in all other ways so closely. Many fiddlers I spoke with suggested that competition would only serve to stir up ill-feelings between musicians on the Island.⁶⁰

The potential for outright hostility resulting from these contests among Cape Breton fiddlers is very clearly evident in the following account from Archie Neil Chisholm of Margaree Forks concerning a contest held in Baddeck that his brother Angus was involved in:

⁵⁹ The earlier contest mentioned by Bill Lamey here was adjudicated by Professor J. MacDonald, a prominent music teacher from the Sydney area. There were fourteen or fifteen Cape Breton fiddlers competing that day. The Cape Breton Island Gaelic Foundation was the sponsoring organization. It was an open competition. The requirements were to play a march, strathspey and reel or a slow air strathspey and reel. Players were adjudicated separately on the tunes and scores were accumulated. These contests would rarely offer cash prizes. Instead the winner could expect a trophy or medal (Bill Lamey, personal interview, MUNFLA C8796/86-379, 8 July 1986).

⁶⁰ Dawson Girdwood suggests that the prominence of these contests in Ontario has had a detrimental effect on the repertoires and individual styles of the participants. "A great deal of the fiddlers today have only played for contests. Those who are playing in the contest circuit are all playing X number of tunes, they are playing very much in the same style and the same mannerism. In fiddle contests, the musicianship is better; the music is not better because, instead of the fiddlers broadening their repertoire, they are narrowing their repertoire which on the other hand they play very well. . . . There is not a large variety of music played in contests: we are only basically touching waltzes, jigs and reels" (Degré 6). This feeling is also borne out by Alison Krauss, the young star of the American fiddle contest circuit who has left the contests behind to pursue a professional music career (Grant 42).

Tena Campbell was playing and a whole bunch of them. It was suppose to be a free for all. Angus went in and they asked him to play and when he went up to go backstage, Tena Campbell and all those said that they refused to play if Angus Chisholm was going to play. They were not going to play. Well alright; that should have been a stipulation beforehand. It was made open to everybody. And Angus got mad and he swung at somebody, Angus was a big man . . . he weighed about two hundred then. And the first thing the cop, I'm telling you the truth, the mountie that was in Baddeck couldn't handle him at all, and a fellow by the name of Douglas MacDonald who was a big man and supposedly a friend of Angus' helped the cop. They wrestled Angus to the floor and then they got the cuffs on him and they threw him in jail. I went over for him the next day.⁶¹

While Cape Breton fiddlers have largely steered away from competition on their home island, many have competed and excelled in contests staged in other areas of North America. Two Ontario contests that many fiddlers have entered in the past are the Canadian Old-Time Fiddler's Contest in Shelbourne and International Fiddlers Contest in Pembroke.⁶² Angus Allan Gillis' rendition of "Johnny Cope" won him the St. Finian's Cup in competition at Alexandria, Ontario in 1933.⁶³ Cape Breton fiddlers have also competed in contests held at the Canadian-American Club in Boston.

⁶¹ Archie Neil Chisholm, personal interview, MUNFLA C8818/86-379, 28 August 1986. Sheldon MacInnes relates another story concerning the detrimental effects of competition. "Donald MacLellan and Cameron Chisholm competed against each other in a contest in Ontario a few years ago. Donald won and the incident led to some awkwardness between the two families back in Cape Breton at the time" (MacInnes interview).

⁶² Winnie Chafe related in an interview with some pride how she entered the latter of these contests in 1964 and used Scottish fiddle music, though staying within the rules of the competition, to win. Since she was the first woman to do so her story was carried in the Canadian Press. She was also invited to appear shortly after her victory on a CBS television program in New York called "To Tell the Truth."

⁶³ A Tribute to the 50th Anniversary of the First Celtic Recording of Pioneer Cape Breton Fiddlers, by Ray MacDonald, CJFX, Antigonish, N.S., 9 Dec. 1985.

Though at present formal contests are not held to any extent in Cape Breton, there is constant "silent competition" among the fiddlers. Rivalry and criticism are prevalent but most often masked. One fiddler, for example, is constantly criticized for her rigidity in strathspey, reel and jig playing; but not directly. The criticism comes through a simple praise of her stylistic strong points: "Oh she's good to play the slow airs." What is in fact being said here is that the fiddler's airs may be pleasant to listen to, but when it comes to the real meat of the tradition—the strathspeys, reels and jigs—her music is less than desirable.

1.6. Elitism Within the Cape Breton Tradition

Cape Bretoners have a tremendous pride in their music and dance traditions. They see their fiddle music as the global hub of traditional Scottish fiddling. The fiddlers themselves play a very refined and exacting style. Their proficiency has led many of them to develop a very possessive and superior attitude about their playing style in relation to old-time style fiddlers in the region and even to fiddlers in Scotland. This attitude is reflected in the very high esteem in which Cape Breton fiddlers are held not only in their own community but by other Scottish-Canadian fiddlers in places like Glengarry County in Ontario, Prince Edward Island and Newfoundland's Codroy Valley. The Catholic Church, as pointed out earlier, has served to reinforce the pride and confidence that Cape Bretoners have for and in their fiddle tradition.

In an interview with Sheldon MacInnes I asked if he perceived the Cape Breton fiddler as possessing an attitude of elitism towards other styles of fiddling in Canada and Scotland. He responded:

Oh there's no doubt, oh gee, right to the core. Right to the core. Like the Cape Breton fiddler has no time for, I mean we talk about the down-east fiddler, the down-east sound and the Messer sound, I mean, we know they have no time for that. They hardly have time for anything from Scotland. They hardly have time. They're hospitable, they're friendly, they'll exchange a piece of music here and there, but they have no interest in buddyding up with a lot of the stuff that we hear coming out of Scotland today. There's just no interest whatsoever. There's no flavour, as Dan R. [MacDonald] would say. There's just no flavour, there's no soul. And that's where these guys here are playing from, the heart and the soul. It's an extension of themselves. It's a piece of themselves. It's what they breathe. They play the fiddle and they breathe, it's the same thing . . . and that's the way they want to play and if people can't accept that, then they have no time to convert people.⁶⁴

MacInnes alludes in this interview excerpt to fiddling in Scotland. Much of the fiddle music that is presented to the public in Scotland today is the somewhat classicized music by groups like the Scottish Fiddle Orchestra. The tempos and styles of these musical presentations are closer to the military bagpipe tradition than to the more traditional fiddle music found in other areas of Scotland. These other areas include the northeast and Shetland Islands. Fr. John Angus Rankin spoke to me at some length about the similarities between the Cape Breton and Shetland styles of fiddle music. He compared the music of Shetland's present leading exponent, Aly Bain, with the fiddling of Angus Chisholm and Bill Lamey. His explanation for the likenesses sheds light on his ethnocentrism. He related a story about a fiddler from Cape Breton named Roddy MacDonald. MacDonald

⁶⁴ MacInnes interview.

was fishing in the North Sea with a boat out of Gloucester, Massachusetts when he was ship-wrecked on the Shetland Islands where he was forced to spend an entire winter. According to Rankin, MacDonald's style of fiddle music so impressed the Shetland Islanders that a group of them strove during that winter to learn his style. This, Fr. Rankin explained to me, is the reason why the two styles have so much in common today.⁶⁵

This superior attitude within the Cape Breton tradition also shows itself in many narratives on the theme of Scotland's failure vs. Cape Breton's overwhelming success in maintaining and developing the Scottish fiddle tradition. Winston Fitzgerald spoke of a conversation he once had with Scottish fiddler Hector MacAndrews:

Hector MacAndrew . . . told me that they had the same kind of music as I played for him. And he said, 'We had that over here. But we lost it.' He said, 'Skinner,' J. Scott Skinner, the 'King of Scottish music,' J. Scott Skinner came around, and he was a classical player . . . he got all the people interested in it, and we lost the old traditional music. And the people that left here and went over to Cape Breton . . . they still have it down there. It should be us fellows going over there showing you fellows how to play traditional. And it's you fellows coming over here, showing us.'⁶⁶

⁶⁵ Rankin interview. During the course of my research I heard versions of this story from other informants. I have been unable to verify it.

⁶⁶ Winston Fitzgerald, interview, Cape Breton's Magazine 40 (n.d.): 1.

1.7. The Contemporary State of the Tradition

Though Cape Breton people may now rightly take pride in the vitality of their fiddle tradition, there was a period when the music had begun to falter in popularity. In the late 1960s, while the fingers of the older generation of fiddlers were beginning to stiffen with age, few young people appeared to be stepping in to fill their shoes. Then in 1971, the Canadian Broadcasting Corporation produced a television program which is now generally regarded as having been the catalyst in the revitalization of fiddle music which took place in the 1970s. The program, "The Vanishing Cape Breton Fiddler," suggested that unless more children began to take an interest in the music, it would in time vanish.⁶⁷ This chilling prophecy prompted the organization of the Cape Breton Fiddlers Association. In July of 1973 the Association staged the first Glendale Fiddling Festival which featured over 130 players performing before audiences exceeding 5000. Again several members of the clergy, including Fr. John Angus Rankin, stood at the forefront of the new Association. A new fire of interest in fiddle music was thus kindled. Classes were organized and square dances once again rose to the top of preferred week-end activities. The success of the Cape Breton Fiddlers Association in over-coming this apparent cultural adversity has also effectively augmented the pride that both players and their fans feel towards the tradition.

⁶⁷ The Vanishing Cape Breton Fiddler, television program, prod. Ron MacInnis, CBC Halifax, 1971.

Fiddlers, dancers and other performers have been appearing actively at folk festivals during the last twenty years throughout Canada and the United States.⁶⁸ Master Cape Breton fiddlers like Buddy MacMaster and Carl MacKenzie have been giving workshops at such events as the Festival of American Fiddle Tunes in Port Townsend, Washington since 1980. This western American interest in eastern Canadian fiddle music is an intriguing phenomenon. In Washington State there is a pocket of Cape Breton fiddle music enthusiasts many of whom, interestingly, have never actually visited the Island. According to Stan Chapman and Dave MacIsaac, both of whom have been involved in fiddle music workshops in Port Townsend, Washington, interest in the Cape Breton fiddle in that area stems from two sources. The first source is a man named Frank Ferrell who once lived in the Boston area where he associated himself with a number of Cape Breton fiddlers also living in the area. When he eventually moved to the west coast of the U.S., he took with him his enthusiasm for the Cape Breton fiddle style, sharing it with other players of traditional music in his new home. Chapman and MacIsaac point to the second source of interest as being Barbara and Charlie MacDonald, daughter and son of a late master Cape Breton fiddle named John Archie MacDonald. The two, who now reside in California, have, for several years, been distributing tape copies of the old 78s which once belonged to their father.

⁶⁸ Folk festivals in the U.S. began to focus on Cape Breton music as early as 1965 when a group of Gaelic singers were invited to perform "milling songs" at the Newport Folk Festival. The following year, in addition to the singers, fiddler Angus Chisholm played at the festival, accompanied by Harvey MacKinnon (Cheryl Anne Brauner, "A Study of the Newport Folk Festival and the Newport Folk Foundation," MA Thesis, Memorial University of Newfoundland, 1983).

In the chapters that follow, the history, development and implications of the recording industry in terms of its relationship with the Cape Breton fiddle tradition will be examined at length.

Chapter 2

CAPE BRETON FIDDLERS ON RECORD

2.1. The Record Industry

In the years following World War I, two very important developments took place which changed the course of music in North America. The first was the perfection of the phonograph and the second, the growth of the recording industry. The phonograph as we know it today is a powerful instrument of communication. It is a communicator, now, primarily of musical performance.

This differs from its originally intended use. Marshall McLuhan writes:

... the phonograph was involved in many misconceptions as one of its early names--gramo-phone--implies. It was conceived as a form of auditory writing. It was also called 'graphophone' with the needle in the role of the pen. The idea of it as a 'talking machine' was especially popular. Edison considered it first a 'telephone repeater'; that is 'a store house of data from the telephone, enabling the telephone to provide valuable records, instead of being the recipient of momentary

and fleeting conversation.⁶⁹

In Edison's determination to give the phonograph, like the telephone, a direct use in business procedures, he neglected to envision it as a means of entertainment. On the practical side, in 1890, it was only businesses and wealthy private citizens who could afford to buy the machine. Its price at that time averaged a hefty \$190 (U.S.). By the turn of the century, however, with mass production and distribution, the cost lowered to a more affordable \$25.

During the period following the invention of the phonograph, the new technology was seen by many as a "loathsome threat" to music. John Philip Sousa, for one, labeled the spreading popularity of the phonograph "the menace of mechanical music," while Sousa's fellow countryman Ambrose Bierce looked at the machine as "an irritating toy that restores life to dead noises."⁷⁰ Society has always known a sizable conservative element which has been, by definition, resistant to change. The phonograph represented change and was accordingly loudly criticized by this element. Former Librarian of Congress Daniel Boorstin writes, "Just as when moveable type was introduced people preferred hand-made Bibles to the machine-made Bibles, so when the phonograph came in people tended to prefer hand-made music to machine-made music."⁷¹ Opposition soon faded, however. The phonograph asserted itself in North American life largely because it was a democratic instrument. It was a machine which not only

⁶⁹ Marshall McLuhan, Understanding Media: The Extensions of Man (Toronto: McGraw-Hill, 1964) 276.

⁷⁰ Both as quoted in Ethnic Recordings in America: A Neglected Heritage (Washington: Library of Congress; American Folklife Center, 1982) vii.

⁷¹ Ethnic xii.

repeated experience but democratized it. While Sousa and Bierce could indicate their fears concerning the phonograph around 1906, within a decade or two it had become one of the primary resources for reaching everybody with music.⁷²

The Victor Company, for one, recognized the possibilities of the phonograph for home entertainment as early as 1901. In the years immediately following World War I, the Victor Company and the nearly 200 other companies that had entered into the manufacture and production of phonographs and records produced nearly two million phonographs and almost a million records per year. It is safe to assume that by the early 1920s, phonographs and private record collections could be found in the homes of hundreds of thousands of families right across North America.⁷³

It was during this period, in the late 1920s, that the Cape Breton fiddler began his involvement as a producer of music for the recording industry. Since that time over three hundred recordings have been produced featuring some sixty-three different Cape Breton fiddlers (see appendix E).⁷⁴ The earliest 78 rpm recordings of Cape Breton fiddle music feature such musicians as Angus Chisholm, Dan J. Campbell and Angus Allan Gillis, all of whom have achieved legendary status among Cape Breton fiddle music enthusiasts. Through the 1940s, 50s and 60s, fiddlers continued to produce recordings of their music on such labels as Celtic and Rodeo. The 1970s saw the Rounder company of Massachusetts

⁷² Ethnic xii.

⁷³ Ronald Gelatt, The Fabulous Phonograph: From Edison to Stereo 3rd ed., (New York: Appleton-Century, 1965) 69-71.

⁷⁴ These figures are based on the recordings documented to March 1988 and included in the discography which serves as an appendix to this thesis.

producing a series of Cape Breton fiddle recordings, while in the past ten years, the majority of fiddlers have been producing their recordings independently. Figure 1-1 displays a list of the forty-four different record labels on which recordings featuring Cape Breton fiddlers have been released. Included with this list is a break-down for each label in terms of the number of releases and their respective formats. This will serve as an appropriate reference point for the discussion which follows on the record companies and production principles which lie behind the labels.

<u>Record Format</u>	78	45	LP	Cass
Apex	2		2	
ARC			1	
Audat			6	
Banana Records			1	
Banff			20	
Big Harold			1	
Boot			3	
Brownrigg			4	
Brunswick	2			
Buckshot			1	
Cape Breton's Magazine				3
C.B.C.			1	
C.C.B./U.C.C.B. Press			6	
CLM Records			2	
Canadian Cavalcade			1	
Ceilidh			1	
Celtic	51	1	40	
Columbia	5		2	
Copley	3			
Dab			2	
Decca	18			
Glencoe			2	
Hit Records			1	
Holbourne			1	

<u>Record Format</u> cont'd.	78	45	LP	Cass
Inter-Media		4		
Liberty		1		
Lismor		2		
Mac	3			
Mariposa		1		
Point		2		
RCA		1		
Regal-Zonophone	1			
Rodeo	34	15		
Rodeo/Banff		1		
Rounder		9		
Simon Fraser Collection			1 (2 pt.)	
Salt		1		
Shag Rock		1		
Shanachie		3		
Solar		2		
Solar Audio		1		
Stepping Stone		2		
Topic		2		
World		2		
*no label name		15		

Figure 2-1: A list of the forty-four different record labels on which recordings featuring Cape Breton fiddlers have been released; including a break-down of the number of releases and their respective formats for each of the labels.

2.2. The Record Companies

2.2.1. Early American Record Company Involvement

As noted in the introductory chapter, the first Cape Breton fiddle records were issued not by Nova Scotian or even Canadian interests, but rather by burgeoning record companies in the northeastern United States. One of these companies was the Columbia Record Company based in New York. The first Columbia discs were issued in 1902 and included many "foreign" music recordings featuring European artists and sold to immigrant markets. Later, in the years following the first world war, Columbia and other record companies began relying heavily on domestic talent to provide new material in their ethnic sales. These were recordings of music again aimed at specific ethnic markets (e.g. Irish music produced to be sold to an American Irish market and Ukrainian music produced to be sold to an American Ukrainian market). Some of the slack was taken up by studio musicians who churned out instrumentals and were given names like the Columbia Polish Orchestra or the Victor International Orchestra.⁷⁵ All of the recordings produced by Columbia during this period which featured "ethnic music" were included in the "F" series, designating them as foreign. Out of this phenomenon came the Columbia Scotch Band and the Caledonia Scotch Band, both, in fact, comprised of the same musicians including Cape Breton fiddlers Dan Hughie MacEachern and Charlie MacKinnon who were living in the northeastern

⁷⁵ Ethnic 56.

United States at the time.⁷⁶ Their records were released as part of the Columbia Scottish series (37000 F-37029 F) in 1928. Cape Breton fiddle music was perceived, by the Columbia company at least, as being Scottish music; it was produced for sale to the Scottish ethnic market in North America. Interestingly, however, one Cape Breton fiddler, Colin Boyd, was grouped in with the Irish series (33000 F-33562 F) when his three 78 rpm discs were released on the Columbia label in the late 1920s. Colin Boyd also did some recording for Brunswick Records in Montreal in 1932.⁷⁷ Two of his 78 discs (Brunswick 533 and 534) were released in the United States in Brunswick's 100 'Songs from Dixie' series.⁷⁸

Decca Records, founded in 1934, also issued foreign recordings starting in the late 1930s. Several of the company's foreign series in fact continued until the early 1950s. Decca maintained a 14000 series devoted to Scottish music, but this apparently ran to only thirty-three releases (in contrast with close to 300 releases in Decca's 12000 Irish series). Cape Breton fiddlers who had 78 rpm records released on this label include Alcide Aucoin, Colin Boyd, Dan J. Campbell, Dan J. Campbell, Angus Chisholm, Alick Gillis, Angus Allan Gillis and Hugh A. MacDonald. Several of the records by these fiddlers issued as part of the Decca 14000 series were actually released earlier on the Celtic label.⁷⁹ The major

⁷⁶Reference from Bill Lamey, personal interview, MUNFLA C8796/86-379, 8 July 1986. For full discographic reference to these recordings, see the discography in appendix E.

⁷⁷The Brunswick-Balke-Collender company entered record production in 1920. After 1930, however, the label underwent many changes of ownership . . . (Ethnic 39).

⁷⁸Ethnic 188.

⁷⁹Ethnic 40, 188.

recording companies ceased issuing Irish ethnic recordings in the 1940s. Decca was the last major company to pay them any serious attention.

Justus O'Byrne DeWitt sought to fill this gap in the Irish record market by founding the Copley Record Company in Boston in the late 1940s. *During the next ten years, Copley issued a wide range of Irish and Irish-American material aimed mainly at the more commercial Irish market.⁸⁰ Cape Breton fiddler Dan R. MacDonald released three 78 rpm records on this label.

2.2.2. Celtic

The first local record company to produce Cape Breton fiddle recordings was Celtic Records of Antigonish on the mainland of Nova Scotia. The company was started by Bernie MacIsaac in 1935 and run out of his Celtic Music Store on Main Street in Antigonish.⁸¹ MacIsaac was selling a good number of spring wound phonographs at that time, but had no recordings of Cape Breton fiddle music to sell along with them. He found himself receiving requests on a daily basis for fiddle music on record.

So that was what pushed me to take what steps I could to supply the demand. So I got the idea of producing them myself. I made a deal with the Compo Company in Montreal and they did the recording and pressing and everything else Montreal was the only place, the only small independent or more or less independent I tried to deal with because those bigger companies don't have to pay any attention to small fry⁸²

⁸⁰ Ethnic 94.

⁸¹ The business that MacIsaac bought was originally MacDonald's Music Store.

⁸² Bernie MacIsaac, personal interview, MUNFJA C8795/86-379, 7 July 1986.

When MacIsaac began recording fiddlers on the Celtic record label in 1935 he took groups of fiddlers on two occasions to the Compo Studios in Montreal. The first of these trips, which included fiddlers Dan J. Campbell, Angus Chisholm and Angus Allan Gillis and pianist Mrs. W. J. MacDonald, is perceived as a milestone in the history of Cape Breton fiddle music. On the fiftieth anniversary of the trip in 1985, Ray MacDonald of CJFX Radio in Antigonish produced a special program recounting many of the events surrounding the trip.⁸³

On this trip the fiddlers recorded twenty selections to fill ten 78 rpm discs. Only one hundred copies of the first release were pressed. Eventually, however, as the line got bigger, MacIsaac began ordering one thousand records at a time from the Compo Company. These 78s were priced for retail sale at 75 cents each. On the second trip to Montreal, MacIsaac took with him two Antigonish fiddlers, Hugh A. MacDonald and Wilfred Gillis.

Of the records produced by Celtic in the 1930s and 1940s, the great majority were sold to local consumers in Nova Scotia (see the photograph of the Celtic record label in figure 1-2). *The catalogue was too small and there was not

⁸³ Apparently another master Cape Breton fiddler from Inverness, Sandy MacLean, had agreed originally to make this trip, but backed out at the last moment (Dave MacIsaac, personal interview, MUNFLA C8808/86-379, 17 August 1986). In the CJFX program, Ray MacDonald narrates: "At that time, a return ticket, minus sleeping accommodations, of course, cost only eleven dollars and West Sherbrooke Street had a string of, what we call today, bed and breakfast places at a dollar a night. Practice sessions prior to the departure were hosted by a Bishop Alexander MacDonald at St. F.X. University and another at the Royal George Hotel under the auspices of its then proprietor Alan 'the Ridge' MacDonald. Well, as might be expected in a group so closely knit, the eventual train trip unveiled lots of music, Gaelic stories and some humorous incidents they were to create themselves." MacDonald recounts several of these stories through the course of the program, some through the voice of Mrs. W. J. MacDonald, the pianist on the trip (A Tribute to the 50th Anniversary of the First Celtic Recording of Pioneer Cape Breton Fiddlers, by Ray MacDonald, CJFX, Antigonish, N.S., 9 Dec. 1985). Some of these same stories were also conveyed to me by Angus Chisholm's brother, Archie Neil in an interview during the summer of 1986 (MUNFLA C8818/86-379).

enough demand for that type of music in Toronto or in Montreal or, even in Halifax.⁸⁴ Over time MacIsaac had developed a system for the distribution of his records.

There was a while there I had dealers scattered around the towns of Cape Breton. Of course Frank McKnight was always a good buyer. He always stocked them. And then there was someone in Glace Bay, someone in New Waterford, there was Baddeck and Port Hawkesbury and Inverness and Port Hood. There was probably about a dozen or more. I used to go around with a load in the car . . . what I'd do, I'd give them a list of the new stock and then I'd have the old stock listed and I'd check off what was still there to indicate which ones were sold. So they paid for them after they sold them and then they were supplied with the new stock. That would take me probably three or four days . . . the larger the catalogue grew, the quicker the thousand would go. But the first thousand, well there was only one record, two records, three records . . .⁸⁵

MacIsaac handled other records besides the fiddle recordings in his Celtic Music Store. "A few classics, mainly hit parade and country. Kitty Wells, gosh, sold them by the hundreds. Hank Williams, Wilf Carter, Hank Snow. Those were all good sellers." In overall sales, however, he was selling considerably more recordings of fiddle music than any other musical genre.

MacIsaac continued to run Celtic Records as a side-line out of his store in Antigonish for thirty-five years before selling the label and all of the masters to George Taylor in 1980. "The value put on was one dollar . . . it was just coming to the point there . . . because things were changing then and there was more work and more money afloat and more buying. Costs were going up and I didn't need

⁸⁴ Bernie MacIsaac, personal interview, MUNFLA C8795/86-379, 7 July 1986.

⁸⁵ MacIsaac.



Figure 2-2: The Celtic record label.

that.⁸⁶ George Taylor took the label along with the notion of recording Cape Breton fiddlers and continued both under the umbrella of his record production company, Rodeo Records.

⁸⁶ Bernie MacIsaac, personal interview, MUNFLA C8795/86-379, 7 July 1986.

2.2.3. Rodeo

Rodeo Records was started in 1951 by George Taylor, a Scot, and Don Johnson, then the distributor of the Quality line of records in Quebec and the Maritimes. Johnson's daughter Penny came up with the name Rodeo, and when Johnson moved to California a year later, Taylor bought out his share of the company. In 1953, Taylor moved to Halifax and became the Maritimes representative for Quality Records which manufactured and distributed his Rodeo product at that time. Shortly thereafter Taylor took over responsibility for manufacturing the Rodeo line, and gave what was then a small account to the Compo Company for pressing. In the twenty years that followed, Rodeo produced a host of 78 rpm recordings and over 350 LPs. Up until at least 1973, Compo was continuing to press Rodeo discs with the volume of orders having multiplied many times over.

"In those early days of Rodeo, it was always an event when I took a new release into Phinney's store in Halifax," Taylor remembers. "Denzell Ernst, the buyer, and Lori Bruner, the salesgirl, would put box upon box on the counter for their gullible customers."⁸⁷ The majority of Rodeo LPs are devoid of cover notes and what listings of the tunes that were included were often ordered improperly or misspelled.

When ten-inch 33 1/3 rpm LPs appeared on the market in the early 1950s, the first Canadian musician to have his music released on this format was Winston Spotty Fitzgerald (Rodeo RLP-1, released in 1953—see figure 1-3).

⁸⁷ As quoted in Kit Morgan, "George Taylor's Rodeo Records," RPM Weekly 11 (1989): 3.

Through the 50s Rodeo also released at least thirty-four 78 rpm records featuring Cape Breton fiddlers. George Taylor eventually expanded from his Rodeo label to gain control of six other record labels including Banff, Campus, Caprice (for French-Canadian talent), Europa, Melbourne (for country and pop singles and LPs) and Celtic as mentioned earlier. Of these labels, Cape Breton fiddlers have appeared on three; Banff, Celtic and Rodeo. Taylor also gained control of three music publishing companies; Banff Music and Jasper Music (BMI Canada affiliates) and Melbourne Music (a CAPAC affiliate).

In 1962 Taylor decided to leave the Maritimes for Montreal. "To progress with the times and compete with the best, better recording facilities were a 'must,' and Montreal seemed a promising site."⁸⁸ He worked with Stereo Sound Studios and began to concentrate on country music artists not only on the record production end, but also, working with Ben Kaye Associates, in managing the careers of his artists. In 1967 he returned to Toronto and in 1973 retired from the business.

After Taylor's move from the Maritimes, his recording of new Cape Breton fiddle music stopped. For several years following, however, re-issues in various configurations flowed from the presses on a regular basis. There was a total number of thirty-eight recordings featuring Cape Breton fiddlers re-issued either on the original Rodeo or Celtic label or, in some cases on the Banff label. The majority of these were Celtic 78 rpm recordings re-issued on the Rodeo label. Rodeo records also released many anthology recordings composed of selections

⁸⁸Kit Morgan, "George Taylor's Rodeo Records," RPM Weekly 11 (1969): 5.

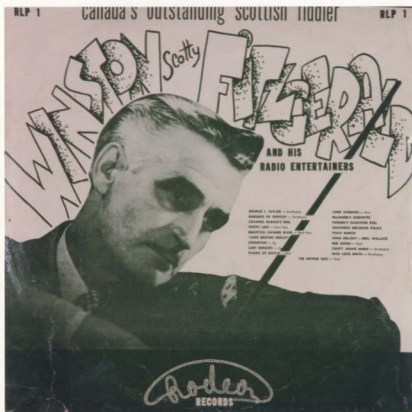


Figure 2-3: The paper jacket of the first ten-inch 33 1/3 rpm LP produced in Canada. Winston Fitzgerald, Canada's Outstanding Scottish Fiddler Rodeo RLP-1, released in 1953.

released on earlier 78s or LPs.⁸⁹ The total number of such records is twenty-three (see figures 1-4 and 1-5). These records never note the fact that they are made up of cuts from previous records. It was very much a case of caveat emptor. In

⁸⁹ For more discussion the four record categories (solo, group, anthology and miscellaneous) designated in the discography, see the section entitled "The Discography Database File" in chapter 5.

other words unwitting consumers were purchasing albums of fiddle music which included many selections that they already had access to on other records in their collections. This was also a case of "let the performer beware" because in most cases the re-releases and anthology records were being produced without their consent.⁹⁰ The labels, masters and existing stock of Taylor's record companies was eventually bought by the Holbourne Company of West Hill, Ontario. In the summer of 1986 Holbourne made an attempt to unload a vast selection of old Celtic, Rodeo and Banff LPs, most over twenty years old. During that summer every record store in Nova Scotia that I visited was stocked full of these records selling for bargain prices ranging from \$3.00 to \$9.00. Booths were also set up at various festivals and events throughout the province offering the same selection of recordings for sale.

2.2.4. Folk Revival Companies

There have been two prominent American folk music record companies, Rounder and Shanachie, which have have been involved in the recording of Cape Breton fiddle music, releasing a total of twelve LPs. To understand their motivation for wanting to record a music form as seemingly esoteric as Cape Breton fiddle music it would be worthwhile to first examine the folk record company phenomenon in general.

After Decca, Columbia, Victor and the other large American record companies curtailed their production of folk music recordings in the 1940s, there

⁹⁰ Further discussion on the abuse of performers' rights by record companies may be found in the section entitled "Voices of Discontent" later in this chapter.

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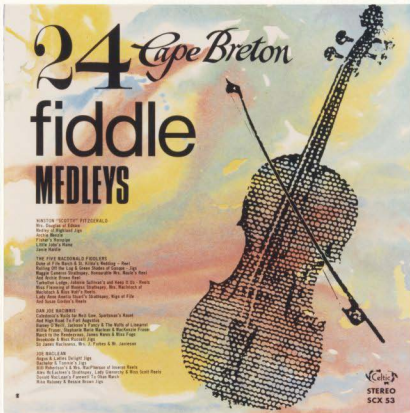


Figure 2-4: The album cover of an anthology LP, 24 Cape Breton Fiddle Medleys (Celtic SCX 53), comprised of selections by Cape Breton fiddlers all released earlier on 78s or solo LPs.

was a void left to be filled. What little folk music that was being released by these companies after this period was aimed no longer at specialty ethnic markets but rather at the mass market. George Avakian, the manager of popular albums for RCA Victor in 1961 said at that time,

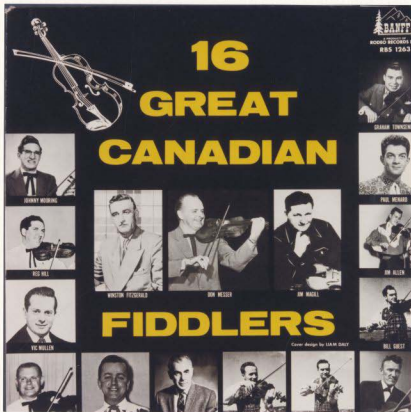


Figure 2-5: The album cover of an anthology LP, 16 Great Canadian Fiddlers (Banff RBS 1263), comprised of selections by a variety of fiddlers including Cape Breton fiddler Winston Fitzgerald. All of the selections included on this album were again released earlier by the individual artists on either 78s or solo LPs.

A major record company must look to the folk music in terms of sales large enough to merit inclusion in a catalog where there is fierce competition for retention in the face of a broad coverage of all kinds of music and the financial demands of a large overhead which must be covered by sales of the company's product.⁹¹

⁹¹ As quoted in Robert Carlin, "The Small Specialty Record Company in the United States," JEMF Quarterly 12 (Summer 1976): 68.

Avakian continues to say that a major label like RCA cannot present pure or esoteric folk music, but must present more popularly oriented folk singers. He cites Harry Belafonte as an example. This stance is echoed in a more critical way by Chris Strachwitz of Arhoolie Records, a company which has been in the forefront in the production of American folk music recordings since the 1960s.

"The big companies know that stuff [folk records] doesn't sell much. They don't want peanuts, they want the big immediate bucks."⁹² The smaller folk labels like Arhoolie, Rounder, Shanachie and others have, however, been harvesting these "peanuts" with some success since the 60s. Robert Carlin, in his article, "The Small Specialty Record Company in the United States," expresses the *raison d'être* for these smaller companies. "Folk music record labels are, in a sense, the underground newspapers of the recording industry. They exist to fill the needs of the minority tastes that are not being satisfied by the large."⁹³

The folk record companies grew out of the folk revival movement in the United States in the 1960s. The people that established the companies very often fit the stereotype of the well-educated, anti-establishment personage that led the movement at the time. This is borne out in the following quote from an article written by Gene Lees which adeptly displays the impassioned and even radical motivation that spurs on the owners of many small folk record companies. He writes that the small labels are created out of

... the desire, the need, the passion to circumvent the big labels, the paid off disc jockeys, the ill educated young program directors who are

⁹²As quoted in Carlin 68.

⁹³Carlin 68.

debasement of the quality of American radio, and the great barn-like record stores pounding with rock, splattered with posters, and crowded with bin-browsers, and get their music to that large minority of the audience that is blessed with selective taste. The big companies and the big stores are no longer interested in that audience, and this has produced frustration in both artists and listeners.⁹⁴

There are substantial differences between the major record companies and smaller ones in terms of promotion, distribution, payment of artists and pressings. Large companies, for example, will spend sizable sums of money in the promotion of their products. A large staff is kept to place media advertising and to convince disc jockeys and reviewers that the record is good. Most folk companies, on the other hand, do not maintain a separate staff to promote records. The owner/recording engineer/mail clerk, very often the same person, does all the promotion. Some advertising may be placed in folk music magazines. While the major companies have large networks for the distribution of their products, folk record companies work most often through mail order. Finally, in terms of musicians' income and pressings, major labels normally begin an album with an initial pressing of twenty to thirty thousand, and pay their artists proportionally, while initial presses of folk albums will range from five hundred to three thousand, depending on the popularity of the artist. And often the folk artist will make next to nothing from album sales and even end up paying part of the album's expenses.⁹⁵

Rounder Records was started in Somerville, Massachusetts in 1971 by a collective which included Ken Irwin, Bill Nowlin, and Marion Leighton, along

⁹⁴ As quoted in Carlin 68.

⁹⁵ Carlin 68-69.

with various other less permanent members. Rounder's quarterly newsletter, The Rounder Review, described the basis of the company in 1972: "Rounder is a collective, with all members pooling all resources. There is no real lision of labour . . . no bosses, no hierarchy, and we workers own the whole thing collectively."⁹⁶ Their decision to produce Cape Breton fiddle records reflected Marc Wilson's interest in the Island which he saw as "one of the last areas where tradition really reigned."⁹⁷ Rounder's involvement with the music began with the recording of Joe Cormier and John Campbell, Cape Bretoners resident in the Boston area, in 1974 and 1976 respectively. From this, Wilson expanded his activities and made trips to Cape Breton to record more musicians. During his first trip in 1976 he recorded Theresa MacLellan, Jerry Holland and Carl MacKenzie and then on subsequent trips, Winnie Chafe and the Beaton family of Mabou. Joe MacLean also recorded a tape for Rounder, but was not satisfied with the end product and refused to let it go to press.⁹⁸ Rounder also released a sampler LP entitled Traditional Music on Rounder which features selections by Joe Cormier, Jerry Holland and Carl MacKenzie.

One of the advantages that the Cape Breton fiddler found in recording for Rounder or similar established record companies was that they allowed him to focus attention on the studio recording aspect of the production. The company

⁹⁶ As quoted in Neil V. Rosenberg, Bluegrass: A History (Urbana: University of Illinois Press) 349.

⁹⁷ From a discussion with Neil Rosenberg on 8 May 1986 regarding an interview he had with Ken Irwin on a recent trip to Boston.

⁹⁸ Dougie MacPhee, personal interview, C8803/86-379, 12 August 1986. MacPhee also recorded an album of his distinctive style of Cape Breton piano music for Rounder Records.

took care of the other details including the design of the album cover and liner notes, as well as the printing, pressing and distribution. The performer would, in turn, be sent royalty cheques from the company, the amounts in relation to the volume of product sales. Rounder and Shanachie have been on the whole fair about this, unlike several of the other companies that the fiddlers have been involved with.⁹⁹ Winnie Chafe speaks highly of Rounder's approach to the record business:

Rounder Records is known as a folk artist company. They have high integrity, they have a very, very excellent recording abilities. Like if I want to go down in the States and record with them tomorrow in a studio I could do that and I'd get the same treatment as Frank Sinatra or some other singer down there. My albums went to Arizona and they were cleaned and they were balanced with the tape before they ever put the album out. My tapes that I've received from Rounder Records were made in Nashville, Tennessee, so I know they're very well done, I know it's a good product and I'm pleased to be part of that (see figure 1-6).¹⁰⁰

In retrospect Rounder's Ken Irwin said that they thought the 7000 series of Cape Breton and Canadian fiddle music would find a market among the enthusiasts of Irish fiddle music who were buying records in the United States. The records didn't sell as well as expected, however, and the company halted the series altogether, having issued eight LPs, after "getting burned" by one of the Cape Breton artists who had ordered recordings and wouldn't pay for them.¹⁰¹

⁹⁹For more on this, see the section "Voices of Discontent" found later in this chapter.

¹⁰⁰Chafe.

¹⁰¹From the same discussion with Neil Rosenberg regarding an interview he had with Ken Irwin. The Cape Breton fiddler referred to here who came into financial conflict with Rounder was Jerry Holland (Jerry Holland, personal interview, MUNFLA C8815/86-370, 27 August 1986). The details of this situation are outlined in the section "Voices of Discontent" found later in this chapter.

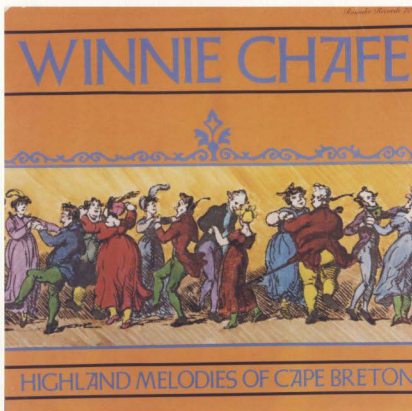


Figure 2-6: The cover of Winnie Chafe's first album; produced by the American folk record company, Rounder Records. Highland Melodies of Cape Breton Rounder 7012, 1979.

The other contemporary American folk record company which has produced recordings of Cape Breton fiddle music is Shanachie. This company started with a wholly Irish and Irish-American music mandate. After becoming established in the field of folk music record production, however, Shanachie began to look to other related traditions for production possibilities. In 1978 and 1979 Shanachie

released three LPs featuring Cape Breton fiddlers Bill Lamey, Angus Chisholm and Colin Boyd. Unlike the Rounder LPs which were original recordings, all three of the Shanachie LPs were releases made up of earlier 78 rpm recordings, re-mastered to improve the quality of the sound. Lochina Chisholm, a niece of Angus Chisholm's, was responsible for her uncle's recording on the Shanachie label. Her original intention was to produce an original recording, but the aging Chisholm was unwilling so she opted instead for a re-release of his early 78s on a compilation LP. The 78s were sent to Richard Nevins of Shanachie in New York "who filtered out the noise and re-mastered the selections." The records were sold around the Boston area by Lochina Chisholm and marketed by Shanachie on a wider basis. All three of these LP releases on the Shanachie label remain in print today.¹⁰²

2.3. Independent Record Production

There have been a number of small Maritime labels which have released recordings featuring Cape Breton fiddlers.¹⁰³ These include Audat, Big Harold, Banana, Cape Breton's Magazine, Solar, Stepping Stone and U.C.C.B. (University

¹⁰² Lochina Chisholm, personal interview, 27 August 1986. Ms. Chisholm was unsure as to how many records were pressed or of how much Angus was to get in royalties. The record came out in 1978 and Angus died the following year in 1979.

¹⁰³ The term "Maritimes" is commonly used to refer to the Canadian provinces of Nova Scotia, New Brunswick and Prince Edward Island.

College of Cape Breton).¹⁰⁴ These labels are typified by the small catalogues they have produced, mainly of Maritime talent.

The Brownrigg label, started by a Scottish/Ontarian accordion player, Bobby Brown, has several releases featuring the Cape Breton Symphony. This group, contrary to what its name implies, is not a classical orchestra; rather, it is comprised of a core of four Cape Breton fiddlers usually accompanied by piano, guitar, bass and drums. Brown has directed the Symphony since the group first appeared on the John Allan Cameron Show on national television in the mid-70s. The Symphony, which has had some changes in personnel through the years, has produced four recordings on the Brownrigg label. The last of these, Pure Cape Breton: A Souvenir Album, is a compilation album made up of selections recorded previously and released on other albums—a point which Mr. Brown fails to note on the album cover (see photograph of album cover in figure 1-7).

Two British recording companies have also taken some interest in the production of Cape Breton fiddle music. These companies are Topic and Lismor. The two LPs released by Topic were combined in a series entitled The Music of Cape Breton, produced by John Shaw, Rosemary Hutchison and Tony Engle. Volume one of this series, Gaelic Tradition in Cape Breton, is devoted mainly, as the title suggests, to Gaelic singing, but does include fiddle selections. Volume two, on the other hand, Cape Breton Scottish Fiddle, focuses on fiddle music alone (see photograph of album cover in figure 1-8). The two Lismor recordings, Down Home - Vols. 1 and 2, were produced to accompany a Scottish television

¹⁰⁴Prior to being granted university status in the early 1980s, U.C.C.B., along with its record and book press, was known as the College of Cape Breton or C.C.B.

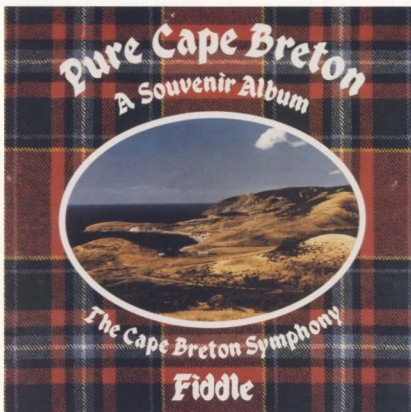


Figure 2-7: The album cover of the latest release by the Cape Breton Symphony, Pure Cape Breton: A Souvenir Album (Brownrigg BRG 013, 1987).

series of the same name hosted by Shetland fiddler, Aly Bain. The recordings and programs highlighted not only Cape Breton but a number different regions where fiddle traditions exist in North America, Britain and Ireland.

Most of the recordings produced specifically for the Cape Breton regional market have been produced by the fiddlers themselves. The first foray into independent record production was by Winston Fitzgerald with the Mac label.

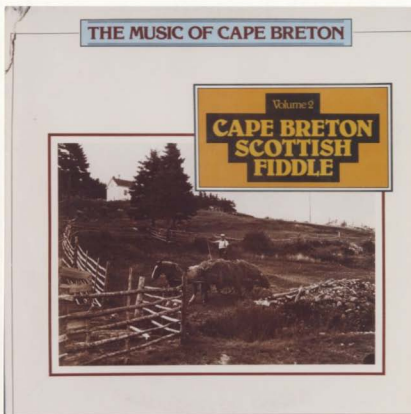


Figure 2-8: The album cover of vol. 2 in The Music of Cape Breton series produced by Topic Records of Britain (Cape Breton Scottish Fiddle Topic 12-TS-354, 1978).

Mac was launched as a joint venture in the 1950s by Fitzgerald and a man named Lloyd MacInnis who worked at the time for CJCB radio in Sydney. At least seven 78 rpm records were produced on the Mac label. Later the same selections were re-issued on an LP.¹⁰⁵ MacInnis handled the marketing of the records. His

¹⁰⁵ Although the existence of this LP was suggested to me by several informants, I was unable to locate a copy of it through the course of my discographic research.

employer, Nate Nathanson, did not approve of this free-lance work, however, and gave him a choice of either quitting the recording venture or losing his job. He chose the former. In total "a couple of thousand records" on the Mac label were distributed and sold from Sydney to Halifax.¹⁰⁶

Apart from this early enterprise with the Mac label, independent production of Cape Breton fiddle recordings started in earnest in 1974 with Sandy MacIntyre. This was the same year that Rounder released its first Cape Breton fiddle LP. "I was doing it at that time to preserve the Scottish music, not thinking it would have ballooned into the way it has. The result was, I put my first album together and I think I sold about six thousand units counting the records and tapes."¹⁰⁷ Being a resident of the Toronto area, MacIntyre found the facilities he needed for record production at his immediate disposal. Through a friend who worked with Quality Records he made a number of connections and ultimately dealt with five different companies in the production of his first album; one for the recording, and others for the cover photo, the pressing, the printing of the cover and the lacquering of the album cover. Realizing he had stumbled upon a good thing he began to share his advice and experience in custom production with other Cape Breton performers including fiddlers John Campbell and Carl MacKenzie, pianists Doug MacPhee and Joey Beaton, and comedian Allan MacDougall.

Low cost local recording projects became possible when Dave Miller started Inter-Media Services out of the Halifax area in the mid-1970s. Miller had a fairly

¹⁰⁶This estimate of record sales came directly from Winston Fitzgerald during a personal interview (MUNFLA C8807/80-379, 14 August 1986).

¹⁰⁷Sandy MacIntyre, personal interview, MUNFLA C8801/80-379, 30 July 1986.

good quality mobile recording studio with which he could travel to the homes of those wanting to record. He offered a package which included the cost of production, pressing, album cover art and delivery of records. Miller dealt exclusively with World Records of Ontario, the largest company for the pressing of custom records in Canada. The finished product was sold to the musicians at a specific per unit price. Miller was involved in several recording projects involving Cape Breton musicians including Winnie Chafe, Carl MacKenzie, pianist Doug MacPhee, Kinnon Beaton, and the folk group, The Sons of Skye. He also recorded the majority of the Glendale Fiddle Festival albums. Eventually some performers came to realize the savings in merely having Miller handle the recording and then arranging the other details of packaging themselves. Kinnon Beaton, for example, had Miller do the recording and then bought the master tape from him.¹⁰⁸ Beaton then dealt directly himself with the Check-Mate record company of Ontario for the pressing of his records.¹⁰⁹

Kinnon Beaton, with his first record, made an initial order of two thousand records and five hundred tapes. He later ordered an additional five hundred tapes. With his second album, however, the order included two thousand tapes and only one thousand records. This reflects the general trend in the recording industry towards sales of cassette tapes and more recently compact discs. Both

¹⁰⁸ Inter-Media Services folded following the untimely death of Dave Miller in the mid-1980s.

¹⁰⁹ Kinnon Beaton mentioned in an interview that Doug MacPhee had referred him to the Check-Mate Company. He had some problems with the quality of the LPs that he received from them. People began returning the records complaining of skipping. Beaton shipped the bad batch back to the company but had them returned with a letter saying that after a spot check of the records the company could find nothing wrong with them. "According to them, they were within the standards" (Kinnon Beaton, personal interview, MUNFLA C8809/86-379, 20 August 1986). These unsellable records now lie in boxes in his basement.

technologies offer superior longevity in the quality of the recording. Cassette tapes now, in fact, outsell vinyl discs two to one or even in some cases three to one. Kinnon Beaton told me that with the next record he does, "... I don't think I'll bother getting any records. I think I'll get all tapes. Tapes, gee, you can sell them."¹¹⁰ This point was stressed by the majority of the fiddlers that I interviewed including the younger generation of fiddlers, like Howie MacDonald and Dougie MacDonald, who have only recently released their first albums (see photograph of Howie MacDonald's second album in figure 1-9).

With the wide use of cassette decks for dubbing cassette tape copies from the original LP, product sales throughout the recording industry have dropped dramatically over the last decade. Even with the moderate level of record production that Cape Breton fiddlers are involved with, this phenomenon is being felt. Carl MacKenzie related one story with some bitterness:

In fact I heard from a good source that one person is supposed to have, up to that point, made twenty copies and not only that, making copies that he's selling for ten dollars a piece. That's only just one that I know of, so I noticed the number of records sold have dropped ... I know that's being done. I don't mind somebody buying an album or a tape and making a copy for himself or maybe one of his family ... to make copies to pass them around the Island is not very fair.¹¹¹

¹¹⁰Beaton.

¹¹¹Carl MacKenzie, personal interview, MUN:LA C8806/86-379, 14 August 1986.



Figure 2-9: The album cover of Howie MacDonald's second independent release in two years, A Taste of Cape Breton (no label name, WRC1 5562, 1987).

2.3.1. The Marketing of Independent Recordings

Producing records independent of established recording companies usually means that the performer must over-see his or her own marketing and distribution. The home, in effect, becomes the office. One aggressive marketer of her records is Winnie Chafe. Chafe has recorded three records to date, one with Rounder and two independently. Her Cape Breton Scottish Memories album,

released in 1979, has sold particularly well. According to Chafe, five thousand of these recordings were sold in the first year of release. This is probably a liberal estimate. Each spring, however, she orders five hundred to one thousand units of her latter two releases for selling over the summer. During an interview in 1986, Chafe revealed her approach to the marketing of her records/

... if I'm meeting you for the first time, I will ask you, "Would you like to pay for that now?" And then I wait. I don't give them a choice, I just wait. And he will come back and say, "Well, yes, I can give you a part cheque now, maybe pay the rest after they are sold. Would that be alright with you?" And you say yes. And you always had everything kept in book form as you know. You have receipts and you have the whole thing. You have a large book that you keep the tabulation on where your people are, where to phone them, when was the last album delivered ... it's a large accounting system that you have to use statistically so you know exactly where your albums are, how many are out, how many you have sold this year, how many are left over for next year. And then you have to pay tax on those albums ... I feel I've been very successful and I feel that I have probably sold more albums than most of the fiddling artists. 112

From the money earnings with the album, Winnie claims her expenses for travel, her phone bill and her lighting bill. It is a business; albeit a part-time business. Regional distribution for Chafe and her fellow Cape Breton fiddlers tends to be limited to record shops; larger retail chains like Zellers, K-Mart and Woolco, and especially the small general stores and tourist shops that dot Cape Breton Island. It is common practice for retailers to handle the records on a

¹¹² Winnie Chafe, personal interview, MUNFLA C8805/86-379, 14 August 1986.

consignment basis.¹¹³ Sandy MacIntyre notes also that when his first album of fiddle music came out, there were so few others on the market that the retailers were more than happy to pay for the records up front. At present, however, with more and more musicians recording and marketing their product on the Island, the same retailers are more reticent towards tying up their capital and thus prefer to deal on consignment.¹¹⁴

One great outlet for the sale of records for fiddlers has always been the dances they play for. On a good night a performer might sell ten to fifteen of his recordings "from the stage." When playing at dances away from Cape Breton, for example in Toronto or Boston, sales are often more brisk. Kinnon Beaton speaks of playing at a dance in Toronto recently and selling twenty-five records and the same number of cassette tapes over the course of four or five hours.

Winnie Chafe, Sandy MacIntyre, Carl MacKenzie and the other fiddlers who have been producing and distributing their own recordings all pointed in their interviews to the importance of the public relations role in the success of their record sales. All of these fiddlers, at least in name, are known across the Island.

¹¹³Consignment is the business arrangement of leaving a product to be sold in a retail location with money being paid the supplier only after the sale of the product. This is different from normal business practices in which retailers buy products from the supplier upon their receipt. There are mixed views on this sort of arrangement among fiddlers. Some Cape Breton musicians work solely on the consignment arrangement and others prefer not to. Kinnon Beaton would much prefer to sell his records to the retailers at a fixed wholesale price, rather than leaving them on consignment. With consignment, he notes, "You're always running around . . . and it's harder to keep track of the records" (Beaton). Sandy MacIntyre, on the other hand, prefers to work on a consignment basis, claiming that the arrangement is better for business relations (MacIntyre).

¹¹⁴MacIntyre. John Campbell echoed this feeling in an interview I had with him. "When we started recording it was easy to sell records and tapes. But now, everybody's recording now. The shelves are full of cassettes . . . not only fiddle music, but folk music, you name it . . ." (John Campbell, personal interview, MUNFLA C6802/86-379, 30 July 1986).

They are local celebrities. For this reason personal contact with the retailers helps considerably in their business dealings. "You never quarrel with them, you're always happy. You are a P.R. person. That's what you are doing. You are actually selling yourself."¹¹⁵

Few fiddlers who have produced records independently have actively sought to expand their record markets outside of the Cape Breton region. According to Bill Lamey, the market simply didn't exist when he was making records. "The market wasn't there. We were just a local market right here on Cape Breton Island for the most part and of course, you can't forget the east coast of Prince Edward Island. We could tell by the response we got through the mail . . ."¹¹⁶

Fiddlers have been ambitious, but their ambitions have been localized. Ambition has seldom extended beyond the Canso Causeway. Sheldon MacInnes, who is a leader in the cultural movement in Cape Breton, suggests that these inclinations are rooted deeply within the tradition itself.

It's still a mystery as to what do the violinists here want. Do they want to excel in a way beyond the local parochial attitudes towards the fiddlers and so on? To a large extent I would say no they don't. They're quite satisfied. If a fiddler from one county can impress fiddlers from other counties because of their variations, their repertoire, their popularity within their respective regions, they're satisfied with that.¹¹⁷

MacInnes also pointed to the unwillingness of fiddlers to strive for a larger market, even though the opportunity was there in the past because they would not maintain the same high status that they enjoyed in their home community.

¹¹⁵Chafe.

¹¹⁶Lamey.

¹¹⁷Sheldon MacInnes, personal interview, MUNFLA C8790/86-379, 24 July 1986.

This "big fish, small pond" attitude is common throughout the music industry.¹¹⁸

One fiddler who did move beyond the regional market was Winston Fitzgerald.¹¹⁹ Fitzgerald was the only Cape Breton fiddler to successfully rise above the regional market in Cape Breton and move beyond it. Sheldon MacInnes believes that this has to do with the professional attitude that he developed towards his career.

I think in the latter days . . . and the latter recordings, Fitzgerald was able to sit back and interface with these people in a very professional way and say, 'Look I'd like to get a little bit from this . . . and I wanted be treated in a way that not only gives me some direct benefits, but in a way that will promise that the music is taken beyond Cape Breton and beyond the Maritime region and across Canada. And I would say that to a large extent he acquired that. You know, he had that backing where the distribution went beyond the Maritimes and beyond pockets of Cape Bretoners in parts of the States. He became a North American legend¹²⁰

¹¹⁸For further discussion of market levels and the "big fish, small pond" theme in country music see Neil Rosenberg's article, "Big Fish, Small Pond: Country Musicians and Their Markets." Media Sense: The Folklore-Popular Culture Continuum. Ed. Peter Narvaez and Martin Laba. Bowling Green: Bowling Green State University Popular Press, 1986. 149-66.

¹¹⁹Another Cape Breton musician who gained some success on national and international market levels was John Allan Cameron. Cameron actually played little of his fiddle when performing; Instead he relied on singing songs and playing his twelve-string guitar.

¹²⁰MacInnes.

2.3.2. Images Conveyed on Album Covers

Album cover art is often as important as the music itself in the selling of a commercial recording. Record producers recognized this fact early in the history of the industry. Like anything else being offered on the retail market, packaging has a great bearing on the success of the product. The operative word in product packaging as a result is "appeal." The consumer will purchase only the products that appeal to him.

As outlined in the introductory chapter to this thesis, Cape Breton, as well as Nova Scotia in general, has a strong connection with Scotland, with the ancestors of the majority of the Island's populace having migrated from that country around the turn of the nineteenth century. Over time particular cultural markers have come to exemplify for the world "what is Scottish;" namely tartan, kilts and bagpipes.¹²¹ By extension the same images have come to be associated with Nova Scotia and especially Cape Breton. The provincial department of tourism for many years encouraged this association through their various promotional programs. In Cape Breton the tartan image has been feeding on itself for decades. Tourists come expecting to see tartan plastered over the signs and in the shops and restaurants so those people involved in these industries do not disappoint them.

¹²¹ Tartan has been labeled by many an "invented tradition" reflecting little of true traditional Scottish culture. For more discussion on invented traditions in general and on invented Scottish traditions specifically, see Richard Handler and Jocelyn Linnekin, "Tradition, Genuine or Spurious" *Journal of American Folklore* 97 (1984): 273-90 and also Eric Hobsbawm and Terence Ranger, eds., *The Invention of Tradition* (Cambridge: Cambridge University Press, 1983). In this second work is a pertinent article by Cambridge historian, Hugh Trevor-Roper called "The Invention of Tradition: The Highland Tradition of Scotland" which has added a hefty load of fuel to the raging tartan debate.

Having perceived a sizable market for their records among the tourist public, it was a logical step for George Taylor and many of the fiddlers who have produced records independently to use these same images on their album covers (see the photograph in figure 1-10).¹²² Taylor made extensive use of photographs from the Nova Scotia Tourist Bureau for use on his album covers (see the photograph in figure 1-11). He also played up the Scottish theme in the marketing of records through album titles, continually using the words "Scottish Fiddling" and "Reels, Jigs and Strathspeys." In the case of Cape Breton Acadian Paddy LeBlanc, Taylor went so far as to assign him the nickname "Scotty" LeBlanc in an effort to sell more records.¹²³

Winnie Chafe talks about using the tartan image in the marketing of her records and concerts:

The tourists that come in here will look for the tartans . . . and they're going to look for an album that has the same type of thing on the cover or on the back of the album. And if they see that and they read what's on there or they have an opportunity to see that person in concert or at a dance hall or at a ceilidh of some sort, they'll know what type of music is being given from that . . .¹²⁴

Besides Winnie Chafe, many other Cape Breton performers continue to release albums with rich tartans adorning the covers. Carl MacKenzie's most recent release, Celtic Ceilidh, for example, depicts a photo of MacKenzie wearing his clan tartan tie imposed on top of more MacKenzie tartan (see figure 1-12).

¹²²For further discussion on the role of the commercial recording in tourism see the section entitled "The Consumer Groups" in chapter 3.

¹²³Dan Joe MacInnis, personal communication, 15 April 1988.

¹²⁴Chafe.



Figure 2-10: The album cover of one of Winston Fitzgerald's records which highlights the popular Nova Scotia touristic images of tartan and kilts. (*It's New: Winston "Scotty" Fitzgerald* Celtic CX 40, n.d.)



Figure 2-11: Another photo which Rodeo Records producer George Taylor acquired from the Nova Scotia Tourist Bureau for use on an album cover. Judging from dress and deportment of the gentleman in this photo he is not a genuine piper but merely a likely looking model, sporting red hair and a ruddy complexion. (This is Cape Breton Celtic CX 48, n.d.)



Figure 2-12: A tartan clad Carl MacKenzie on the cover of his most recent record release, Celtic Ceilidh *no label name, CLM-1006.

2.4. The Motivations to Record

In the early years of Cape Breton fiddle recording, record producers like Bernie MacIsaac and George Taylor asked around to find the names of the best fiddlers in circulation; the musicians generally referred to as "master fiddlers." Consequently, to have produced a record in this earlier period was, in effect, a

confirmation of the fiddler's master status. In the 1930s and 40s being on record was a big deal. Starting at that point in time, fiddlers had access to the means. "There wasn't as much concern with the monetary gain. It was more the personal aggrandizement."¹²⁵ Recordings were "statements of position." Bill Lamey said in an interview "I suppose like the rest of them we were doing it more for the honour and glory, forgetting about the financial end of it."¹²⁶

Motivation to record has changed to some extent since then.⁴ Personal promotion and self aggrandizement are still important, but monetary considerations have come to the forefront especially since the opportunities for custom record production have developed. Sheldon MacInnes suggests that with the independent records being produced at present by Carl MacKenzie, Winnie Chafe and others, the motivation is a financial one first and foremost. "If they wanted large scale promotion, they could have continued with Rounder and been distributed internationally, but the income would have been less. They choose the local market and greater income over national or international markets and less income."¹²⁷

¹²⁵Lamey.

¹²⁶Lamey.

¹²⁷MacInnes.

2.4.1. The Radio Connection

Fiddlers in Cape Breton who were pursuing semi-professional careers in the 1940s and 50s looked not only to recordings as a means of promoting themselves, but also radio. Radio stations CJFX in Antigonish and CJCB in Sydney have been very influential with live and recorded fiddle music. They were and are widely listened to. Some, like Cameron Chisholm, attribute the continuing popularity of fiddle music today to the radio station airplay.

The violin was very popular in those days; turn on CJFX and that's what you'd hear. J. Clyde Nunn, the owner of the station, played the best old-time music—all the early records of Dan J. Campbell, Angus Allan Gillis and my uncle Angus. Only for CJFX, I don't believe there'd be as many fiddlers as there are today!¹²⁸

Commercial radio in Canada in the 1940s and 50s carried a good portion of syndicated entertainment programs like "The Lone Ranger," "The Shadow," and "The Green Hornet." There is no question as to the popularity of these specialty shows. They changed the routine of a huge segment of the North American population. At the same time, local stations were offering air time to string bands as a means of providing live entertainment to the listening public. Earl Spielman talks about this in the broader American context:

Most bands were not paid for their broadcast services. Yet they were glad to accept the jobs because they provided the bands with the exposure essential to establishing a regional reputation and helped them get dance and concert jobs at local schools and picnics which provided their basic support.¹²⁹

¹²⁸ As quoted in Allister MacGillivray, The Cape Breton Fiddler (Sydney: College of Cape Breton Press, 1981): 96.

¹²⁹ Spielman 244.

This was certainly the case for musicians in Cape Breton. Robbie Robertson, who worked as an engineer and announcer with CJCB Radio beginning in the 1940s, spoke about the situation surrounding radio performances in Sydney in the 40s and 50s.¹³⁰

Those were the days when talent came free and there was never any shortage. People jumped at the chance to perform on radio and we had a waiting list of groups and artists who wanted to display their talents. In a sense, too, because that's the only way they could get known. Anyway, how could the station afford to give them even four or five dollars when we were only getting two dollars for a commercial? Most of them would have been willing to pay to get on the air.¹³¹

One testimony to this attitude among fiddlers came from Bill Lamey. He spoke in an interview about a CJCB Radio program that he had in the early 1940s. This was first a fifteen minute program that came on the air from 5:00 to 5:15 p.m. There was no money in this for Lamey. He told me that he used the program for promotion for a regular dance that he was running at the time in the Sydney area. This dance started in about 1939, corresponding with the beginning of the war. As it grew in popularity, the program was extended, largely due to a petition which was gathered by an avid listener in Souris, P.E.I. One thousand names came in on the form. This impressed the station management who in turn went to the sponsor, a "little Jewish guy in the Whitney Pier area," who agreed to pay the additional sponsorship. Lamey also played for an Eastern Bakery

¹³⁰CJCB went on the air on Valentine's Day, 1929 via a fifty-watt transmitter. Nate Nathanson started the station so people could hear something on the radios he was selling out of his music and book store. CJCB was only on the air for a total of four to five hours per day during the first year. Programming gradually increased to continue through the day. In the 1930s CJCB was the CBC affiliate in Cape Breton (Bill MacNeil and Morris Wolfe, Signing On: The Birth of Radio in Canada (Toronto: Doubleday, 1982): 51-52).

¹³¹Robbie Robertson, as quoted in MacNeil and Wolfe 51-52.

sponsored program with a group called the Butt-Ender Boys. After migrating to Massachusetts with his family in 1953, Bill Lamey started a regular program on an Irish station, WVOM, in the Boston area. He had a regular half-hour program which could be picked up in some areas in Cape Breton. This program was again used to promote his dances in Roxbury.

Even earlier, in the 1930s, CJCB hosted a popular Scottish program that was broadcast over the CBC network. It was called "Cottar's Saturday Night" and featured music, dancing and storytelling.¹³² Later, Winston Scotty Fitzgerald, Estwood Davidson and Beattie Wallace, known collectively as the Radio Entertainers, performed on a radio program sponsored by the MacDonald Tobacco Company at CJCB in Sydney for ten years through the 1950s. For this show CJCB paid a performer's fee to the musicians of five dollars each. During the course of his career Fitzgerald also did radio programs on CFCY in Charlottetown, CBI in Sydney, WVSM in Boston and CHNS in Halifax where he performed a stint of morning spots with Hank Snow.

There was also a popular radio program broadcast from CJFX at one time called "Celtic Ceilidh." Often the fiddlers would play via telephone from Inverness to the station in Antigonish. Sandy MacLean, Angus Allan Gillis, Angus Chisholm, and many other of the better known local players played on this

¹³² MacNeil and Wolfe 51-52. "Cottar's Saturday Night" ran for two seasons at twenty-six weeks per season. The name for this program came from a classical music piece of the same title composed in 1888 by a Scot named Sir Alexander Mackenzie. Mackenzie was following the practice common among European symphonic composers during his era like Greig, Glinka and Dvorak in drawing on musical themes from their respective countries' folk traditions in composing pieces for orchestra and often chorale. See George S. Emmerison; Rantin' Pipe and Tremblin' String: A History of Scottish Dance Music (Montreal: McGill-Queens University Press, 1971): 89-90.

program.¹³³ Archie Neil Chisholm said of the show, "The quality was so-so, but anything that was musical was good."¹³³

The two media of commercial recordings and radio have worked closely together in further promoting the careers of the fiddlers. In several cases artists and record companies recognized the promotional possibilities that might be gained by this relationship. In order to maximize the promotional value of the records and sell more, references to radio performing status were included in the names of the fiddlers' back-up bands. Rodeo Records, for example, began to market Fitzgerald's recordings in the 1950s and 1960s under the title "Winston Fitzgerald and his Radio Entertainers." The same company marketed "Jimmie MacLellan and the Cosy Cottars" (a reference to the "Cottar's Saturday Night" program on national CBC radio), and "Joe Murphy and His Radio Swing Band."

CJFX was once actively involved in the recording of music. In the late 1960s, Donald Angus Beaton was playing regularly for CJFX, recording onto a reel-to-reel machine.¹³⁴ But in the station manager Dave MacLean's words, "We don't have any time for that now."¹³⁵ Radio has changed. Commercial stations very rarely host live music broadcasts now. They rely instead on records.

Today, local radio shows like "Scottish Strings" hosted by Gus MacKinnon and "Ceilidh" hosted by Ray MacDonald, both on CJFX radio, and Donnie

¹³³ Archie Neil Chisholm.

¹³⁴ Beaton. Beaton believes that John Allan Cameron had a lot to do with this production at that time. He had a very close connection with CJFX and the present assistant manager of the station, Gus MacKinnon, who is credited with the launching of his career. Cameron was attending St. Francis Xavier University at the time and, in fact, lived in a small apartment in the CJFX building in return for performances on the station's morning show.

¹³⁵ Dave MacLean, personal communication, July 1983.

Campbell's program on CJCB's Country music station, CKPE-FM, continue to lead their stations' rating figures. All three hosts use commercial recordings now almost exclusively. All have achieved local celebrity status largely because of their respective programs. There was a story in circulation during the summer of 1986 about Gus MacKinnon which gives an indication of the popular regard for the man. It surrounds the airing of a "Scottish Strings" program one particularly hot Saturday night in the summer. "Scottish Strings" is a pre-recorded program. During the summer months Gus MacKinnon occasionally fails to get to the station to record his show and leaves a tape of a previous program on hand for the on-air announcer to play in this eventuality. This was the case on this particular sultry summer night. MacKinnon had unfortunately neglected to listen through the tape which had aired originally during the month of January. Half-way through the program MacKinnon's voice came over the air commenting on how bitterly cold the wind was blowing, noting that the station's thermometer was registering -15 degrees Celsius. Somewhere deep in the heart of Inverness County two elderly ladies were listening intently to the program in the sweltering heat. On hearing MacKinnon's comment on the weather one of the ladies turned to the other saying, "Isn't that Gus MacKinnon wonderful . . . making us feel nice and cool on this hot summer night."¹³⁶

After television came into being, another avenue for promotion came available. Winston Fitzgerald and Estwood Davidson were regulars on a weekly television program called "The Cape Breton Barn Dance" produced at CJCB

¹³⁶For an analysis of stories of this type involving modern electronic media see Peter Narvaes' article, "The Folklore of 'Old Foolishness'." Canadian Literature 108 (1986): 126-43.

Television also in Sydney. This program was co-sponsored by the Goodyear Company and Robin Hood Flour and ran from 1962 to 1969. For this program, the regular musicians' fees were raised to twenty-five dollars per show. Each week guest performers including Carl MacKenzie, Buddy MacMaster and other musicians and dancers would be featured. Fitzgerald and Davidson, however, were two of the regulars. Their long-time piano accompanist, Beattie Wallace, was not interested in performing on television, so pianists instead included Mary Gillis, Mary Fennell and Marie MacLellan among others. The show was broadcast live until the last year when new equipment was acquired to enable taping.¹³⁷

In the 1960s Winston Fitzgerald was appearing on CBC's "Don Messer's Jubilee." Later, in the early 70s, there were two national television shows which highlighted talent from Cape Breton. The first of these was "The Ceilidh Show" which aired on the CBC national network on Saturday evenings prior to "Hockey Night in Canada." This was hosted first by John Allan Cameron, but after a dispute with the producer, Charlie Reynolds, Cameron shifted to the CTV network to host "The John Allan Cameron Show." Both programs were extremely popular, easily capturing majority shares of the Canadian television audience on their respective nights. Winnie Chafe believes that these programs assisted greatly in promoting her career, and the music of Cape Breton in general.

After 'The Ceilidh Show' went off the air, '74, people were still able to envision what took place on the Ceilidh. And I think that anything that we had television-wise was going to be a great help for us to distribute [records] because people will remember your face. They will

¹³⁷ Estwood Davidson, personal interview, MUNFLA C8813-C8814/86-379, 26 August 1986.

remember who you are and what you did.¹³⁸

In asking Winston Fitzgerald's long-time guitarist, Estwood Davidson, whether or not they had an agent working for them to procure gigs, Davidson replied:

No, no, the only agent we had was that we'd either be on radio or television and if there had have been twenty-four nights in the week, we could have played the twenty-four nights. We were in such popular demand that the phone would be ringing continually, continually for to play there, play here, but we'd do what we could and we could only play six nights a week and that was it.¹³⁹

2.5. Voices of Discontent

Narratives are pervasive concerning the financial problems which fiddlers have confronted starting back at the beginning of their record production. Many of the musicians who recorded for Celtic in the 1930s and 1940s, for example, complained that Bernie MacIsaac did not give them the royalties originally agreed upon. Bill Lamey, for one, mentioned that no money had been forthcoming from MacIsaac after he recorded several 78s on the Celtic label. After moving to Boston and living there for seven years, he got in touch with Bernie MacIsaac who "sent a cheque along for thirty dollars."¹⁴⁰

¹³⁸ Chafe.

¹³⁹ Davidson.

¹⁴⁰ Lamey.

George Taylor, who recorded a host of fiddlers for Rodeo Records in the 1950s and early 60s, was notorious for not delivering on agreed upon royalties. Many musicians remain extremely bitter about this. Estwood Davidson was very vocal in my interview with him about Taylor's questionable business practices:

~~Well he come over from Scotland, you know, and he was a big promoter and he sucked all the players around here. Johnny Wilmot, I think, made \$47.00 out of all the records he made. He sucked in Theresa and Marie [MacLellan]. They never got a nickel. Joe MacLean never got a nickel. We're the only ones that ever got any money out of him and we got damn little to tell you the God's honest truth. He was a promoter and a swindler from the old country . . .~~¹⁴¹

Fiddler Elmer Briand was contracted by Taylor to record five LPs for Rodeo Records but halted after two because of royalty problems. Briand had agreed on a royalty rate of five cents per record for the first year, nine cents during the second, twelve for the third and then eighteen cents for every record sold after that. He wanted these royalties donated to the Guardian Angel Roman Catholic Church in his home community of L'Ardoise, Cape Breton. After a period of time he discovered that the church had received nothing. He approached Taylor who gave him twenty-eight dollars. Revenue Canada, however, later sent a bill demanding forty-five dollars for tax on his record income. Briand went directly to Revenue Canada and informed them of Taylor's deceitful practices. He was taken to court. The Halifax local of the American Federation of Musicians (A. F. of M.) also at that point began to warn its members not to record for Taylor. It was at this time that Briand broke his contract with Taylor, saying to him, "You son of a bitch, you're going to pay for

¹⁴¹ Davidson.

what you didn't give the church.¹⁴²

Jerry Holland has also had a run of difficulties in dealing with record companies. With his first record, produced by Rounder, there was confusion concerning an order of eight track tapes. Holland told me that he had ordered one hundred but was sent one thousand. He refused to pay Rounder for the tapes, because he felt they were at fault with the order, and also because he was unable to sell them anyway. At that time, in the late 1970s, eight track tapes had begun to lose popularity to the more compact and controllable recording format, the cassette tape. In the interview I had with him, Holland also spoke about the "raw deal" that he was handed by Boot. "Rounder was an angel in comparison."¹⁴³ The problems had to do with the price of the records changing, due, according to the company, to the rise in the price of vinyl. In the course of about six months the price per unit rose from \$4.19 to \$5.19. Dennis Ryan, formerly of an Irish folk group called Ryan's Fancy, co-produced the album with Dave MacIsaac and also arranged the details of the contract with Boot. Holland feels now out of control in this regard. He had to fight for his royalties, and he feels that the company has not him paid nearly what he was due. The Boot Record Company was also under-cutting him in distributing the records in Cape Breton; selling cheaper to the retail outlets.¹⁴⁴

¹⁴² Elmer Briand, personal interview, MUNFLA C8811-C8812/86-379, 26 August 1986.

¹⁴³ Holland.

¹⁴⁴ Holland. Jerry Holland was asking \$7.00 wholesale and Boot were asking for \$6.19 delivered to the store, postage paid.

There was a period of approximately ten years between the release of the last Rodeo LP which was recorded in the early 60s and the first Rounder Records release of Cape Breton fiddle music in 1974. I asked Winnie Chafe her opinion on the reason for this gap in recording by Cape Breton fiddlers.

I think what happened there, there was a lull because the violin people just went back in the house and closed the door and said, 'I don't play the violin. Where did you hear that?' So they became suspicious of these characters like Taylor cause they knew there was something happening where there was money being passed. And somebody was receiving the buck, but the artist was not.¹⁴⁵

This was part of the reason, perhaps, but in addition, George Taylor had moved from Nova Scotia leaving no other record companies aggressively seeking Cape Breton performers to record.

2.6. The Recording Process

The transition of Cape Breton music from living-room to recording studio was not necessarily a smooth one. Displaced from his natural performance setting of the house parlour or the square dance stage and situated in a foreign environment, the fiddler's recorded performances suffered to an extent. In an interview with Allister MacGillivray, Angus Allan Gillis of Margaree offered a description of his recording experience in Montreal in 1935: 'We were stuck in a sound-proof room and a fellow told us we had to be fifteen feet exactly from the piano! When the first light came on, you were supposed to start playing. There

¹⁴⁵Chafe.

was no talking or any damned thing!"¹⁴⁶ These feelings of restriction and unease in the recording process are common among the vast majority of those musicians who have had little experience recording commercially. I asked many of the fiddlers I interviewed to compare their recording experiences with their regular performances at dances, house parties etc. Kinnon Beaton's response was representative of the others:

It's not as free as playing at a dance. It's hard to sit down and record. I don't know, to play easy you've really got to be on the mood and it's hard to be in the mood when you're recording. Just the wrong environment . . . it's too bad in a way [that you can't record live performances for an LP] because that's probably where you're getting your best music. Might be the thing to do.¹⁴⁷

At present, Cape Breton musicians might spend several days in a commercial studio recording and re-recording individual selections until some satisfaction is found. When Winston Fitzgerald and his contemporaries were recording for Celtic and Rodeo, however, time luxuries were non-existent. Fitzgerald and his accompanists recorded several 78s for MacIsaac's Celtic label in the Lyceum building on George Street in Sydney using equipment and technical personnel from CJC B Radio. Davidson recalls these sessions vividly:

We had a bingo mike and a \$2.00 tape . . . Beattie and Winston played on one mike and I played on the other . . . and old Robbie Robertson was doing the balance, but there was no balance to it, as far as I could see [laughs]. So it took exactly an hour to make an LP. We'd cut a half an hour and have a drink . . . and light a cigarette. We'd never had to go back and erase for a mistake or anything . . . that's all we done for CJC B, just make the tape and the tape would go off to

¹⁴⁶ MacGillivray 3.

¹⁴⁷ Beaton.

Montreal . . . 148

George Taylor opened a recording studio in Halifax in 1956 or 1957 "to compete more professionally with U.S. product." "It was difficult," Taylor recalls, "but the sound was fair, for those days, and in fact a good percentage of the albums recorded in those studios are still in our catalogue today and still acceptable to the public."¹⁴⁸

Later, when Marc Wilson came to Cape Breton to record for Rounder he went right into the houses of the performers and recorded them there. He used a portable reel-to-reel tape recorder, recording at 15 ips. Kinnon Beaton recalls his session in August 1977: "he was sitting in the kitchen with his gear and we were in the living room playing . . . we started in the morning and we were through at supertime."¹⁴⁹ For Dave Miller of Inter Media Services the process was much the same.

Most Cape Breton musicians now are less compromising in the recording of their albums. Many are going to studios in Halifax. They are also employing modern recording techniques. On Jerry Holland's Master Cape Breton Fiddler recording, for example, the recording engineer, Pat Martin, used an "over-dub" technique of layering the fiddle sound, as well as the piano and guitar. The end

¹⁴⁸Davidson. Robbie Robertson was the engineer on the majority of these sessions at CJCB. He told me that he would use an Ampex reel-to-reel at 7.5 ips. "15 [ips or inches per second] was supposed to give you a little better quality, but I never found it to be. You use double the tape and I never found it to be twice as good, if you want to put it that way. There would be a slight difference in the highs" Robbie Robertson, personal interview, MUNFLA C8810/86-379, 24 August 1986.

¹⁴⁹As quoted in Morgan, 5.

¹⁵⁰Beaton.

product is a more full or rich sound. Solar Audio, in particular, has been a well used studio by Cape Breton musicians since the early 1980s.

2.7. Selection of Music and Accompaniment

In arranging their selections of music for recording, Cape Breton fiddlers have nearly always worked within the framework of the standard three to five minute cut or selection. This standard runs through the recording industry. Its origins probably lie with the limitations of the early recording technology. Cylinders, for example, could only hold a performance approximately three minutes in length.

I questioned every fiddler that I interviewed about the process they would go through in selecting the music to be recorded for their commercial recordings. Winnie Chafe's response was typical of most:

You're thinking in terms of what people like and enjoy, you're thinking in terms of versatility of your music, you're thinking in terms of different tempos and key changes, and you're thinking in terms of old music, but a little of it so they can identify who you are from that, like "Hector the Hero," for instance, to new music, something that you might have researched and you really enjoy. So it takes about six months to get ready for this . . . I'd take my whole winter getting ready.¹⁵¹

In addition to this, many fiddlers, especially those who have recorded recently like Howie MacDonald, Jerry Holland, Brenda Stubbett, Dougie

¹⁵¹Chafe.

MacDonald and Carl MacKenzie, are recording many of their own compositions. Cape Breton fiddlers who record generally place great importance on originality. They strive to present a good percentage of tunes which are fresh to the ears of their audiences. This is done either through original composition or through the presentation of unfamiliar tunes; often older tunes found in published collections or on vintage commercial or home-made recordings. In selecting the music for his first album, for example, Jerry Holland mentioned the idea of "... playing a lot of traditional tunes either overlooked or hadn't been played in years or really didn't become popular that are still really strong good tunes. It was the idea to try and get a lot of that stuff on."¹⁵²

Cape Breton fiddlers who are now actively performing and recording are obviously not playing in a vacuum. They select those elements of style and musical arrangement from other traditions that appeal to them and essentially graft them on to the established Cape Breton styles and conventions. There is, however, a hazy boundary of acceptance that they are conscious not to cross. All Cape Breton fiddlers recording at present, for instance, continue to use the piano as their main instrument of accompaniment.¹⁵³ They also continue to use the traditional Scottish tune forms including slow airs, strathspeys, reels, hornpipes, jigs, etc. in the tempos defined within the tradition. Within the accompaniment and the arrangements of the music there is definitely an old school of thought as well as a progressive school. Generally the thinking among the old guard is that "there's nothing too wrong about jazzing it up a bit, as long as the real stuff is

¹⁵²Holland.

¹⁵³See section entitled "Cape Breton Musical and Dance Traditions" in chapter I.

not lost.¹⁵⁴ The boundaries of acceptability are continually being tested and pushed, however. Winston Fitzgerald introduced guitar and percussion to his accompaniment on records in the 1950s. If percussion was used by Fitzgerald or others, however, it was fairly simple, including either a single snare drum, wood block, bones or spoons.

A few fiddlers have tested the boundaries of acceptance in other ways. Winnie Chafe, for example, on both of her independent albums, Cape Breton Scottish Memories and The Bonnie Lass of Headlake introduced the organ as an accompanying instrument. Jerry Holland broke with tradition by arranging the music selection on his Master Cape Breton Fiddler LP with a definite Irish slant.

... on the second album I just played more or less an Irish style of playing along with the arrangements involved as well ... I wanted to broaden the listening range of the traditional music to as well the Irish enthusiasts who could be possibly introduced to the Cape Breton style as well as the Cape Breton enthusiast introduced to the Irish style of playing on the same album. That and also using the Bothy Band or Chieftain technique of arrangements as far as back-up goes. I wanted to expose that in a manner where it wouldn't be over-bearing ...¹⁵⁵

¹⁵⁴ MacKenzie.

¹⁵⁵ Holland. The Irish arrangements referred to here by groups like the Bothy Band and the Chieftains include having the lead instrument start the selection without accompaniment, then building the dynamics of the selection with the addition of other instruments as the arrangement progresses. This idea is evident also with the Barra MacNeils' first album which was released in 1986. Influences in arrangements have come from the same Irish folk groups and others.

2.8. Professionalism Among Performers

If there is any Cape Breton fiddler who through the years might have been considered "professional" that fiddler would have been Winston Fitzgerald. Fitzgerald's recording out-put remains today unsurpassed by any other Cape Breton performer. During the course of his career he performed internationally as a solo act as well as with the Cape Breton Symphony. Interestingly, however, with the exception of one stint of playing with Hank Snow and a period on the road with John Allan Cameron in his later years, Fitzgerald was never actually a full-time professional musician. Even at his busiest periods he continued to hold down a "day job" with Stott Aluminum in Sydney. He was employed with Stott full-time from 1957 or 1958 until his retirement in the early 1970s. This "part-time professionalism" was and is the norm for all Cape Breton fiddlers at this level largely due to the relatively limited market for their type of music. Many of these musicians are fortunate to have employers who are flexible with regard to working schedules. Buddy MacMaster, for example, who works as a train station master for Canadian National in Havre Boucher, is permitted leave on a regular basis to travel to destinations throughout North America for giving performances and workshops.¹⁵⁶

Cape Breton fiddlers are becoming increasingly more professional in their approach to making records in terms of assuring maximum return on their investments of time and money. There are several indicators or indexes to this

¹⁵⁶ Many of the fiddlers who are performing off the Island actively are members of the American Federation of Musicians (A. F. of M.).

sort of professionalism. Some artists, for example, are spending considerable sums of money on their studio sessions in an effort to get a better quality finished product. In the production of their first commercial recording the popular Cape Breton folk group The Barra MacNeils gained considerable financial backing from investors to cover their studio production costs.

Copyrighting is also in many ways an "index to professionalization."¹⁵⁷ In terms of music, copyright is the exclusive right to the publication, production or sale of the rights to a musical work, be it a song or a tune. In Canada there are two performers' rights organizations, CAPAC and P.R.O., with whom musicians may register their compositions for copyright. These organizations will in turn collect fees from the broadcast media based on the number of airplays the composition has received. These fees are then passed on to the composer.

Copyrighting of tune compositions by Cape Breton fiddlers was non-existent until fairly recently. This was due to the fact that producers like George Taylor stood to gain nothing from it personally. Taylor made money from the records that he sold alone. It was not in his interests to see to it that the fiddlers who recorded for him copyrighted their compositions. However, as fiddlers become more professional in their approach to their music, they are doing this.¹⁵⁸ Cape Breton fiddle composers who have copyrighted their tunes include Joan MacDonald Boes, Lee Cremo, Wilfred Gillis, Jerry Holland, Dan R. MacDonald,

¹⁵⁷ Neil Rosenberg, personal communication, 24 May 1988.

¹⁵⁸ For further discussion on the growing awareness of performers' rights among Cape Breton fiddlers see the section entitled "The Phonograph Recording Vs. The Home-made Tape" in chapter 3.

Dan Hughie MacEachern, Carl MacKenzie and Stewart MacNeil.¹⁵⁹ Some performers have also claimed copyright on their arrangements of tunes—the majority traditional, but some with known composers. These performers include the Barra MacNeils, Bobby Brown and the Cape Breton Symphony, Lee Cremio, Jerry Holland. The number of commercially recorded tunes which have been copyrighted represent only a small fraction of the total body of tunes recorded by Cape Breton fiddlers. The number of tunes in the composer copyright category mentioned first above is sixty-six, while the number of tunes recorded for which performers have registered copyright on the arrangements is 136. Some fiddlers, like Carl MacKenzie, who did not copyright tunes on their first albums have come to do so on their latter recordings.

On the more recent independent recordings, fiddlers have been on the whole thorough in indicating their sources, including composer credits and even collection references next to the tune names on the album jackets. This is in keeping with the somewhat academic approach to the tunes in the Cape Breton tradition. Knowledge of tune names and collections are prized attributes. It is important when a fiddler is asked the name of particular tune in a group of ten reels, to come up not only with the name but also the published collection reference. Fiddlers informally test each other in this area.

In the chapter which follows, focus will shift from the producers of Cape Breton fiddle recordings to the consumers.

¹⁵⁹ Dan R. MacDonald is deceased, but his compositions remain under the control of his nephews John Donald and John Allan Cameron who are associates of Bobby Brown. Dan Hughie MacEachern's tunes are under the same control.

Chapter 3

PATTERNS OF RECORD USE IN THE CAPE BRETON FIDDLE TRADITION

Commercial recordings made by Cape Breton fiddlers reveal much about repertoire, fiddle performance and accompaniment, but they are more than mere musical documents. As mass culture artifacts these records must be understood as items that have generated their own listening and behavior patterns.¹⁶⁰ Who buys the records? Where do they buy them? On what occasions do they listen to them? Are the records a substitute for live performances, or do they fill another role? During my research in Cape Breton these were questions that I posed to all of my informants. Responses proved interesting.

¹⁶⁰ Jeff Todd Titon, Early Downhome Blues: A Musical and Cultural Analysis (Urbana: University of Illinois Press, 1977) 271.

3.1. Early Developments

Phonographs began making their way into Cape Breton homes in the 1920s. They were a luxury at the start. Eventually, however, as the prices began to drop, more and more families made the investment. It was common for a son or daughter who was away working in the "Boston States" or in central Canada to come home with a phonograph for his or her family as a present.¹⁶¹ Phonographs also became available in music stores in Sydney and Antigonish, and through mail order companies like Eaton's. The early machines, like the discs that were played on them, were fragile and primitive by today's high standards of digital technology. Archie Neil Chisholm spoke of the inconvenience associated with the needles in particular.

... you had to buy a new box of needles every month or so ... a needle would play three or four hours, that's all, and if the record was scratched in any way, the needle would only play just once and then it was completely no good.¹⁶²

While fragile, the machines were nonetheless portable. And unlike the electronic stereo systems of today, the early phonographs were acoustic, powered by spring, and thus not tied to an electrical outlet. This meant that recorded music was also viable for the large section of the population in Cape Breton, and for that matter throughout North America, who in the 1920s and 30s were without the benefits of home electrical service.

¹⁶¹Fr. John Angus Rankin, personal interview, MUNFLA C8797/86-379, 29 July 1986. Beginning around the turn of the century there was a sizable migration of Cape Bretoners who ventured south to the Boston area in the United States for employment. The nickname "Boston States" was, and still is, used to refer to that area.

¹⁶²Archie Neil Chisholm, personal interview, C8818/86-379, 28 August 1986.

In the 1920s 78 rpm discs were available to Cape Breton people mainly through music stores like MacDonald's Music Store in Antigonish (later renamed, by Bernie MacIsaac, the Celtic Music Store) and several others around the Sydney area. By the 1930s, however, there were many more retail businesses that handled them.¹⁶³ Bernie MacIsaac spoke of travelling around the Island in the 1930s distributing his Celtic 78s with music stores as well as general stores. The records thus became increasingly available to consumers. The price of a single 78 rpm recording in the 1920s and 30s ranged from seventy-five cents to one dollar and ten cents. Considering the relatively steep price for both phonographs and discs during a period of economic depression, it was surprising that MacIsaac and other salesmen were enjoying the brisk sales that they were. This record buying phenomenon was also common during the Depression in other regions in North America. What Jeff Todd Titon writes about the early purchasing practices among blacks in the southern United States, for example, well also describes the situation in Cape Breton during that period:

Considering the scarcity of money, it is significant that blacks down home chose to purchase phonographs and race records instead of spending the money in other ways. It shows the high value they placed on music and entertainment, and their willingness to undergo greater hardship in other areas in order to provide for it. Surely music was an essential part of their lives.¹⁶⁴

When the radio and the phonograph began to spread throughout the continent of North America in the early decades of this century many perceived

¹⁶³In the town of Inverness records were could be purchased at Mattie Ferguson's general store as well as the old Rexall Drug Store (Archie Neil Chisholm, personal interview, C8818/86-379, 28 August 1986).

¹⁶⁴Titon 276.

them as having a sort of mystical quality about them. This was particularly so in rural communities. Narratives are common surrounding first experiences with the machines; of whole communities gathering round gramophones to gasp at the music issuing forth from invisible musicians; of people fleeing in horror from the sound of the "devil's voice."¹⁶⁵ Phonographs were looked upon for many years as novelties. Those who could not afford them would gather in the homes of those who could. These sorts of gatherings in Cape Breton would happen especially when a new record was released. As one native of Margaree recalls: "I know around here, a great many places you'd go, they would entertain you all evening playing these records."¹⁶⁶

In many locations throughout the continent, the records began to be used, even at this early time, as an alternative to live music for dancing. During interviews with informants in Cape Breton, however, none could recall fiddle records being used in this way. There seem to be two reasons for this. First, with the fiddle being such a popular instrument in Cape Breton, it was seldom difficult to find a player willing to share his music. The second, more pertinent reason, concerns the average length of the music selections included on the recordings. For the first twenty-five years of Cape Breton record production, fiddle music was being released on 78 rpm discs. The usual format of the 78 recording restricted

¹⁶⁵In his article "The Folklore of 'Old Foolishness'" Peter Narvaes examines the amusing legends which highlight the "inappropriate and absurd actions" of people (especially old people) during their encounters with new mass media. This folklore, he suggests, closely parallels the traditional numskull tales in which the idiot protagonist engages in the same "inappropriate and absurd actions" because of "misunderstandings such as mistaking the identity of objects, ascribing human characteristics to non-human entities, and being literal-minded" (Stith Thompson as quoted by Narvaes).

¹⁶⁶Chisholm interview.

the fiddler to selections of less than three minutes per side. This contrasted greatly with the ten to fifteen minute long medleys commonly played for square sets.¹⁶⁷ 78 rpm disc recordings would then have been unsuitable for group dancing, just as are the standard three minute medleys on LPs being released today.

3.2. The Consumer Groups

Consumers of Cape Breton fiddle recordings can be separated into four groups. These groups include people living in the Cape Breton region, Cape Bretoners living away from the Island, tourists, and others with musical or scholarly interests in the tradition.¹⁶⁸ During the course of my fieldwork I attempted to establish a percentage breakdown in terms of the number of records sold to each of these groups. This proved impossible to do. The fiddlers who market their own records lose sight of them after distributing the majority to retail outlets around the Island. The store clerks that I questioned who handle the actual record sales were also unable to give an accurate breakdown.

¹⁶⁷For more discussion on square sets, see the section on dance in chapter one.

¹⁶⁸This breakdown was confirmed by Sheldon MacInnes who stated during an interview, "to a large extent . . . the majority of people in possession of those recordings were violinists themselves or a lot of people around Cape Breton who knew the music anyway. When you find these recordings in homes outside of Nova Scotia, outside Canada, it's probably homes that are settled, communities that are settled by native Cape Bretoners in some way. To a large extent perhaps a lot of the archives, a lot of the libraries, a lot of the folk schools and the whole interest in North American folk culture would of course find these types of recordings very appealing and would learn something about the sound of the Cape Breton fiddle music . . ." (Sheldon MacInnes, personal interview, MUNFLA C8700/86-370, 24 July 1986).

3.2.1. The Tourist

Each of the four consumer groups mentioned approach their purchase and use of records differently. For the average tourist visiting Cape Breton, the commercial recording is bought as a souvenir, an artifact that represents for them something unique to the place. There is a fundamental difference however, between the purchase of a commercial recording of fiddle music as a souvenir and the purchase an item such as a bumper sticker reading "I've driven over the Cabot Trail, Cape Breton Island, Canada." The bumper sticker is an example of what Dean MacCannell calls a simple "marker."¹⁶⁹ These sorts of souvenirs are self-explanatory to an uninformed third party. They require no further explanation to be understood. The commercial recording of a regional music form, on the other hand, is quite different. Like a Swiss music box, an Australian boomerang, or a black-enameled gold necklace from Spain, to serve as a souvenir, the recording requires that the receiver possess the knowledge that makes the connection between the object and its referent.¹⁷⁰ Not every tourist possesses this sort of knowledge. In the Cape Breton context, a visitor could loop the Cabot Trail and be off the Island in a matter of two days, without even becoming aware that there exists any sort of distinctive Cape Breton music tradition. For the tourist who comes to Cape Breton with prior knowledge of its fiddle tradition or who is exposed to the music by attending a concert or dance during his stay, the

¹⁶⁹Dean MacCannell, The Tourist (New York: Schocken Books, 1976) 110.

¹⁷⁰MacCannell 150.

commercial recording will be purchased as a meaningful souvenir of his visit to the place. The record may be played only a few times on return home and ultimately be thrust into the miscellaneous record pile, but it will, nonetheless, retain its meaning.¹⁷¹

3.2.2. Interested Outsiders

The second group of consumers is comprised also of those people with no generational connection with Cape Breton, but who have developed a musical or scholarly interest in the fiddle music of the Island. These people would include fiddlers from other traditions (e.g. Prince Edward Island; Newfoundland; Glengarry County, Ontario; and a variety of locations throughout the United States), folk music scholars and archives. The fiddlers of P.E.I., for example, have been avid consumers of Cape Breton fiddle recordings since the issue of the first Celtic 78s in the mid-1930s. In his MA thesis on the P.E.I. fiddle music tradition, folklorist Jim Hornby notes the impact that these recordings have had:

These records had an impact on the Island fiddling tradition out of proportion to their limited sales (and distribution) nationally. There may have been more Don Messer records sold on the Island but the fiddlers as a group favoured the Cape Breton records, and learned from them To many of the Island's fiddlers, Cape Breton tunes, regardless of how recently they may have arrived, define what is worthy in fiddle music. Most of those actively involved with fiddle music on the Island today grew up with Cape Breton fiddling on records and the radio and it speaks to their sense of what is traditional.¹⁷²

¹⁷¹For further discussion on the Cape Breton fiddle recording as souvenir, see the section entitled "Images Conveyed on Album Covers" in chapter two.

¹⁷²James John Hornby, "The Fiddle on the Island: Fiddling Tradition on Prince Edward Island," MA thesis, Memorial University of Newfoundland, 1982, 136.

One other much more unlikely location where Cape Breton fiddle recordings have been sold in quantity is Washington State on the west coast of the United States. As noted in the introductory chapter, there may be found in this region a pocket of Cape Breton fiddle music enthusiasts, many of whom, interestingly, have never actually visited the Island. These people tend to make their record purchases either during a visit to Cape Breton or through mailorder--directly from the musician or from record stores which specialize in traditional music. Although the musicians living on the west coast stand out in their appreciation of Cape Breton fiddle music, knowledge of and interest in the tradition in the U.S. is far from isolated to this area. This point is probably best supported by noting the recognition that Cape Breton fiddler Joe Cormier has been receiving in the U.S. during the last few years. Not only was Cormier awarded a prestigious American National Heritage Fellowship award for his music, but he was also included in a national concert series, the "Masters of the Folk Violin."¹⁷³ The show featured prominent fiddlers from variety of musical backgrounds including Kenny Baker, Claude Williams, Seamus Connolly, Michael Doucet and Alison Krauss. It sold out in almost all fifteen cities during its Spring '88 tour on the east coast and in the midwest on the United States.¹⁷⁴

¹⁷³National Heritage Fellowships have been awarded since 1982 to "exemplary master folk artists and artisans" by the Folk Arts division of the U.S. National Endowment for the Arts. The Folk Arts Program itself was established in 1974 to help fund local traditional festivals, as well as concerts, exhibits, workshops, school appearances, residences, and other ways of presenting traditional arts and artists.

¹⁷⁴Nancy Grant, "Alison Krauss," Frets December (1988): 43.

3.2.3. Cape Bretoners Living Away

One of the more fascinating of the consumer groups is that which is made up of Cape Breton people living away from the Island. As mentioned in the introductory chapter, perennial economic hardship in Cape Breton has prompted native Cape Bretoners since the turn of the century to find employment in other regions in Canada and the United States. Fiddle music for these people has for many years served an important function as a cultural link with the "homeland." Recorded music has served the same function for the "exile" throughout the world since the advent of the gramophone. Music romanticizes the homeland. It sifts the good memories from the bad. For the Cape Bretoner, it stirs fond recollections of heart-pumping square sets on crowded dance floors, intense Sunday afternoon house music sessions and of friends and family. Cape Breton Clubs that formed in places like Boston and Toronto have continually hired Cape Breton fiddlers to travel to their communities to play for dances. Archie Neil Chisholm suggested to me that those people attending these dances were also avid consumers of the fiddlers' recorded music:

... they wanted everything that they could buy in the shape of records or get in the shape of tapes from any player who visited from Cape Breton. It became a link with their heritage and a link with their culture; and records in particular, because they would hear a player, say playing at a dance up in Toronto or in Boston from Cape Breton, well they just heard him that night. . . . So it was a real link with their heritage and culture . . . they would pride themselves on their collections of records and boast about how many records they had. It was almost a status symbol to have the largest number of records.¹⁷⁵

¹⁷⁵ Archie Neil Chisholm, personal interview, MUNFLA C8818/86-379, 28 August 1986.

Chisholm's comment about the prestige associated with record collections was verified during the course of my fieldwork. The most extensive private collections of Cape Breton fiddle recordings examined during my discography research belong to Angus MacDonald and Herbie MacLeod, both of whom live away from the Island in Halifax, Nova Scotia and Arlington, Massachusetts respectively. Both displayed considerable pride in their collections not only of commercial recordings, but also of "home-made" tapes, books, files and pictures relating the Cape Breton and Scottish culture.

3.2.4. Cape Bretoners at Home

Although copies of Cape Breton fiddle recordings are sent or taken off the Island in ever-increasing numbers, the largest market for the records continues to be the local one. The three or four recordings that are inevitably released every spring and summer are hastily consumed by the Cape Breton market. Just as inevitably, the same recordings become the focus for critical review by an informed public.

Did you hear Howie MacDonald's new record?

Yes. That guy plays his reels and hornpipes far too fast.

What do you think about the guitar accompaniment on Jerry Holland's new Lively Steps tape?

It gets in the way of the fiddle too much and that squeaking sound from the strings bugs the hell out of me.

What do you think about the tape by that young Tousnard girl?

I don't think she's got the experience behind her yet to be putting out a recording.

Did you hear Winnie's new album?

Yes. She's still good on those slow airs.¹⁷⁶

Among the members of this final group of consumers are the Cape Bretoner fiddlers themselves who rival all other listeners in terms of frequency of use. Their use of the records is different from the others, however, which leads us into the discussion that follows. For the fiddler, the record becomes more than a mere vehicle for auditory pleasure, it becomes a valuable tool in the learning of the music.

3.3. The Commercial Recording as an Extension of the Aural Learning Process in Folk Music

Learning practices in instrumental folk music traditions have been long characterized by live assimilation. Apprentice musicians learn their art by aural means most often through lessons with an informal instructor or through observation in live performance settings. This is evident in fiddle traditions throughout North America. In most cases, fiddlers begin learning from a relative such as a father, an uncle, or a neighbor. The tutorials generally have little formal structure. More often than not students of traditional fiddle music learn by listening, observing, and imitating practitioners at hand. In Melvin Artley's study on the West Virginia country fiddler the practices of observation and imitation are stressed in the teaching-learning process:

¹⁷⁶ These questions and answers are not direct quotes but rather generalized statements rising from conversations that I have either participated in personally or have overheard during the past two years.

It took only a few moments for the old fiddlers to instruct the new about the method of holding the instrument and bow and how to draw the bow across the strings. The rest came by practice, observation of the older fiddler, the musical sensitivity of the ear and mind and the individual imagination of the tyro.¹⁷⁷

Richard Blaustein supports this observation in his own study of the traditional modes of learning American fiddle music, noting that "localized traditional performance styles and repertoires . . . were transmitted through learning, observing and imitating."¹⁷⁸

Cape Breton is no different in this regard. The concept of learning in the Cape Breton fiddle tradition has, in fact, been looked at thoroughly by Virginia Garrison in her PhD dissertation on teaching and learning practices in Cape Breton fiddling.¹⁷⁹ Garrison notes in her study that, as in the case of most of the traditional arts on the Island, Cape Breton fiddling has been created, learned, shared and perpetuated outside the institution of the school. The home and the community are instead the institutions which have nurtured the tradition.¹⁸⁰ Of the teaching and learning practices in Cape Breton fiddle music, Garrison states that 80% of those that she interviewed indicated that as a beginning fiddler they

¹⁷⁷ Artley, Melvin Newton. "The Western Virginia Country Fiddler: An Aspect in the Development of Folk Music in the United States," PhD thesis, Chicago Memorial College (Roosevelt University), 1955, 66.

¹⁷⁸ Richard Jason Blaustein, "Traditional Music and Social Change: The Old Time Fiddlers Association Movement in the United States," PhD thesis, Indiana University, 1975, 147.

¹⁷⁹ Virginia Garrison, "Traditional and Non-Traditional Teaching and Learning Practices in Folk Music: An Ethnographic Field Study of Cape Breton Fiddling," PhD dissertation, University of Wisconsin, 1985.

¹⁸⁰ Garrison 91.

were totally dependent on their aural skills for learning.¹⁸¹ These modes of learning include:

1. listening to and observing other fiddlers play tunes
2. listening to people singing Gaelic songs or jigging tunes
3. playing along with someone at home
4. imitating fiddlers observed
5. "teaming" with another fiddler (most often a more experienced player) at a dance or house party
6. "spelling" or relieving a fiddler at the same sorts of occasions
7. listening to fiddle music on records, radio and tapes¹⁸²

Of these seven modes of learning, I will focus for the moment on one aspect of the ~~best~~-learning by listening to fiddle music on records. The essential difference between learning folk music by means of records and other electronic media, and those other six modes listed above has to do with the distance which separates the student from the teacher. This distance between pupil and teacher is a pivotal characteristic of popular culture media. In the introduction to their recent book, Media Sense: The Folklore - Popular Culture Continuum, Peter Narvaez and Martin Laba point out that the performance contexts of popular culture are "usually characterized by significant spatial and social distances

¹⁸¹Garrison 185.

¹⁸²Garrison 186.

between performers and audiences.¹⁸³ When we extend this notion to our examination of learning practices in folk music we might say that learning contexts employing popular culture media are usually characterized by significant spatial and social distances between pupils and their teachers.

The use of commercial recordings in the learning of repertoire and style has been documented in other North American instrumental folk music traditions. In his article in the recent Library of Congress publication on ethnic recordings in America, Mick Moloney discusses the influence of recordings on Irish-American music traditions.¹⁸⁴ In the northeastern U.S., he notes, amateur and professional Irish fiddlers acknowledge the influence in particular of a prominent trio of County Sligo fiddlers, James Morrison, Paddy Killoran, and Michael Coleman. The recordings of these men and of some of their contemporaries had a profound influence on Irish traditional music both in North America and back home in Ireland. They helped maintain and expand repertoires and created stylistic models that were emulated faithfully by new generations of musicians. The following account is extracted from a study by Mick Moloney on the influence of recordings in the Irish-American tradition:

The influence of the recordings in America can be illustrated by an afternoon of music I recorded in Chicago in 1977, by fiddler Johnny McGreevy and uilleann piper Joe Shannon. At the end of the session I asked both men where they had learned the tunes they had been playing. No fewer than 75 percent of the tunes, it turned out, had been learned from 78 rpm recordings. In addition, their playing style was

¹⁸³ Peter Narvaez and Martin Luba, Media Sense: The Folklore - Popular Culture Continuum (Bowling Green: Bowling Green State University Popular Press, 1988) 1.

¹⁸⁴ Ethnic Recordings in America: A Neglected Heritage (Washington: Library of Congress; American Folklife Center, 1982) 92.

very closely modeled on the series.¹⁸⁵

Another study which examines the use of the commercial recording in the learning process in folk music is David Evans' Big Road Blues.^{*} In this work Evans points to the importance of records as a bluesman's source for material.

Blues singers hear these records and try to reproduce them for local audiences. In many cases they try to reproduce the songs ~~exactly~~ as they sound on the record in order to satisfy the requests of members of their audiences. I have recorded a good number of these more or less accurate imitations and have even observed blues singers arguing over the faithfulness of their performance to the original version on the record.¹⁸⁶

The use of the commercial recording in learning folk music has, as one producer of fiddle and string band records has observed, achieved wide usage:

... by far the vast majority of persons learning to play 'traditional' music today learn from phonograph records, sometimes of traditional performers and sometimes of persons who have learned from traditional performers, and more frequently these days, from someone who learned from the records of the person who learned from the traditional performer.¹⁸⁷

Within the Cape Breton tradition, commercial recordings brought with them a similar new dimension in the learning of fiddle music. The record became

¹⁸⁵ Ethnic 92. Cape Breton "Irish" fiddler Johnny Wilmot also made great use of these recordings, lifting many of the tunes that he later recorded directly from Michael Coleman records. In Wilmot's words, "I slowed that fellow down, many's the time, and I played him to, to see if I could learn his tunes. Play and play and play and play. Every time I put him on [the record player], he'd be doing something else." Reference from a transcribed interview in Cape Breton's Magazine 40 (n.d.): 62.

¹⁸⁶ David Evans, Big Road Blues: Tradition and Creativity in the Folk Blues (Berkeley: University of California Press, 1982) 115. Evans tells in his book of bluesmen who go so far as to call their songs "records."

¹⁸⁷ Phillip L. Williams, "Electronics and Traditional Music: The Recordings Process," Seattle Folk Song Journal 5 (1974): 13.

a valuable tool in learning fiddle tunes, but also, more importantly, in acquiring style or technique. The advantages that come with recordings are obvious. In learning tunes, for example, even with the best of live exposure to the music at a house party or dance, the fiddle student might hear a specific tune only once or twice during the course of the event, making it exceedingly difficult to learn. With the record, however, the fiddler has the means to hear a tune many times in succession, thus enabling him to assimilate the music with much greater ease.

Fiddlers in Cape Breton have had an enormous stock of native recordings to draw from. The first releases appeared, as noted earlier, in the 1920s. In the sixty years since the issue of those first recordings on 78 rpm disc, close to three hundred commercial recordings featuring Cape Breton fiddlers have been produced on more than forty different labels. In an effort to discover the extent to which these recordings were used in the learning process, during the summers of 1986 and 1987 I interviewed a number of Cape Breton fiddlers asking them to recount their personal experiences with records. Buddy MacMaster of Judique, Inverness County told me:

About the time the first records came out, Colin J. Boyd's and Angus Chisholm, Angus Allan Gillis and Dan J. Campbell, I was sort of starting out then and there weren't too many players around here, you know, to learn, to pick up tunes from. Whatever players there were, I wasn't hearing them . . . So I depended on records to pick up tunes and that helped me a lot.¹⁸⁸

Aside from using recordings by noted Cape Breton fiddlers for learning tunes, fiddlers have found them invaluable in the development of technique and style. This sort of use was related to me by fiddler Sandy MacIntyre:

¹⁸⁸Buddy MacMaster, personal interview, MUNFLA C8820/86-379, 20 August, 1986.

If most of the fiddlers are honest they'll say they learned from certain styles Most fiddlers have copied, or tried to copy certain fiddlers according to how they played a tune on a record. You know, if you get a fiddler especially who's learned from records or tapes, I can actually tell which fiddler they learned their tune from because I can hear that style ringing through: Now this is fine and what happens after you've done that for a few years, you get started, and then you start developing your own style.¹⁸⁹

Selections on contemporary fiddle records are usually arranged to fit within a time frame of approximately three to four minutes. This frame, as noted earlier, was generally even shorter with the earlier 78 recordings. This would allow the fiddler time for a set of perhaps only three reels or two hornpipes. In the live performance setting, these tune medleys are sometimes reproduced not only by the fiddlers who originally recorded them but also by others. This practice Dave MacIsaac recalled, during my interview with him, an example of this phenomenon:

One of the classic recordings in the Cape Breton records was Winston Fitzgerald's recording of "MacNabb's Hornpipe" and "The Farmer's Daughter." Two bagpipe tunes, I believe. I think "MacNabb's Hornpipe" was also called "Crossing the Minch." But boy, those were just played. I remember when those came out when I was small. That was like number one on the hit parade.¹⁹⁰

As stated previously, in the usual performance setting for the Cape Breton fiddle, be it a dance, concert or house ceilidh, the fiddler will play sets of perhaps fifteen tunes lasting ten to fifteen minutes or more. The popular tune groups

¹⁸⁹Sandy MacIntyre, personal interview, MUNFLA C8801/86-379, 30 July 1986.

¹⁹⁰Dave MacIsaac, personal interview, MUNFLA C8808/86-379, 17 August 1986. The selection of "MacNabb's Hornpipe" and "The Farmer's Daughter" was released first on Rodeo RO-113, c. 1955, and subsequently on several other Rodeo, Banff and Celtic releases.

then, such as "MacNabb's Hornpipe" and "The Farmer's Daughter" or a group of three tunes known as "The Old Time Wedding Reels," will fit into the larger set of tunes. This observation was made by fiddle teacher Stán Chapman:

Normally you wouldn't hear them without something else added to them. If you were at a house party or a concert or something . . . for example, Fr. Rankin directing a finale at a concert somewhere, he'll, if it's in the key of A, chances are that "The Old Time Wedding Reels" are in there. He'll just say, "Old Time Wedding Reels," and everybody knows, bang, bang, bang. There'll be something before them and something after them, they'll be either inserted or be at the end of the finale or something.¹⁹¹

The use of the commercial recording as a tool in the primary stages of learning was mentioned repeatedly through the course of my interviews with Cape Breton fiddlers. Jerry Holland explained to me how as a young fiddler he used coins to weigh down and slow the speed of his father's turn-table in order to easier dissect the 78 recordings of idol Winston Scotty Fitzgerald. For Holland's generation of fiddlers Fitzgerald's recordings were prized tools of instruction. His recorded music, in essence, became a "charter" for Cape Breton fiddlers of how to do it right. When he recorded his records he was unwittingly creating tutorials for generations of fiddlers to come.

The present younger generation of fiddlers like Howie MacDonald, Dougie MacDonald and Kyle MacNeil in addition to listening to Fitzgerald's music, also have worn out the grooves of Jerry Holland's records in an effort to absorb some of the stylistic nuances that Holland incorporated into his music. In an interview

¹⁹¹Stan Chapman, personal interview, MUNFLA C8802/86-379, 1 August, 1988. The selection of three reels known as the "Old Time Wedding Reels" was recorded by a duet of fiddlers comprised of Dan J. Campbell and Angus Allan Gillis and released first on Celtic 001 in 1936.

in 1985, Howie MacDonald described how as a teenager he would lie on the floor of his parents' living room with a stereo speaker placed on either side of his head playing Jerry Holland records over many times in succession.

Many of the fiddlers in Washington State who have come to embrace the Cape Breton style of fiddling also use records actively in learning technique and repertoire. Unlike apprentice fiddlers in Cape Breton who use recordings as a supplemental tool to traditional learning practices, fiddlers on the west coast rely on them considerably more due to the lack of exposure to live performances. As Stan Chapman has noted, the majority of these people are professional or semi-professional musicians previously schooled in other styles of fiddle music. This sort of background has enabled them to absorb the style without great difficulty. In January, 1987, Chapman sent a copy of Howie MacDonald's premier album to a fiddler on the west coast named Dale Ross. In July, on visiting the area himself, Stan was amazed to find how that album had inspired the musicians there: "Every one of the fiddlers I met out there know at least one or two cuts off that album. Some of them had memorized the bloody album, you know."¹⁹²

Joining Holland and Fitzgerald and now Howie MacDonald as models for apprentice fiddlers are people like Angus Chisholm, Angus Allan Gillis and Dan J. Campbell all mentioned in the earlier quote from Buddy MacMaster. These fiddlers all belong to a select group of players, often referred to as "master Cape Breton fiddlers." These people were and are the players whose music was and is most sought after and heard at dances, concerts and of course on record. This level of status is one to which talented and ambitious fiddlers strive towards.

¹⁹² Stan Chapman, personal interview, MUNFLA C8802/86-379, 1 August 1986.

In isolating seven modes of learning in the Cape Breton tradition, Garrison was concentrating on those fiddlers who were progressing through the apprentice stage of learning. Once the fiddler has established himself, however, methods of learning new tunes change. For the mature fiddler who has developed an individual style, recordings lose their importance. At this stage any new repertoire is generally learned by "going to the book." This is the term commonly used by fiddlers to refer to the use of the many published collections for the purpose of learning new tunes. In the Cape Breton fiddle tradition importance is placed on the size and originality of repertoire. There is a constant striving among the fiddlers to expand their repertoires, which generally means scouring tune collections for unfamiliar tunes. This importance in expansive repertoire and active use of published collections is reflected in the number of different tunes that have been recorded by the Cape Breton fiddlers. Of the 3769 recordings of tunes that have been surveyed in the discography, there are a total of 2083 different tune titles.

The average Cape Breton fiddler, as might be expected from the above statements, is musically literate. This musical literacy is not uncommon among folk fiddlers in North America. One of the great myths about old-time fiddling has to do with how fiddlers relate to printed music. Charles Wolfe notes that "good fiddlers especially in the southern U.S., are supposed to have little truck with printed fiddle tunes, or with formal music notation."¹⁹³ On the contrary, he argues, books of fiddle tunes have been used actively since the nineteenth century and continue to be published annually.

¹⁹³ Charles Wolfe, "The Fiddler's Bible: A Brief History," The Devil's Box 21 (1984): 37.

Fiddlers today throughout North America are by no means hostile to printed tunes, and many of them sense one important fact: that before the age of audio recording in the 1920s, the only way to accurately preserve fiddle tunes was through some sort of written format. Many believe that the only solid feel we have for nineteenth century fiddling is to look at some of the many printed versions that existed then.¹⁰⁴

To give evidence of the wide spread use of tune books in learning music in the United States, Wolfe looked at a collection published first in 1940 entitled 1000 Fiddle Tunes.¹⁰⁵ This tune collection, also known as "The Fiddler's Bible" or simply "Coles" has also been for many years a common source of tunes in Cape Breton. Wolfe suggests that the cover notes included on the most recent edition (1984) offers an idea as to the function that the M. M. Cole publishing company thinks the book serves today: "A must for the amateur or professional player who needs a large collection for performance. The tunes have been arranged as close as possible in their original form. The player may vary the tunes to suit individual needs and styles." Wolfe continues:

In short, the Cole company seems to be defining this collection as a member of the genre known in pop music as a fake book—a collection of standards with sketchy melodies and words used by cocktail pianist and club singers for generations. 1000 Fiddle Tunes can be thought of as a fake book for fiddlers, with bare-bones outlines of hundreds of tunes that professional fiddlers can then work up and flesh out.¹⁰⁶

¹⁰⁴ Wolfe 37.

¹⁰⁵ 1,000 Fiddle Tunes was originally published as Ryan's Mammoth Collection 1050 Reels and Jigs. It was reprinted as 1,000 Fiddle Tunes after about fifty of the tunes were excised, and the plates reconfigured from octavo to quarto size.

¹⁰⁶ Wolfe 37-38.

Many of those Cape Breton fiddlers who recorded commercially through the 1940s and 50s were known to use this collection. Angus Chisholm, for example, drew from 1,000 Fiddle Tunes when he recorded "Moonlight Clog" and "Hennessey's Hornpipe" (Decca 19004). That Winston Scotty Fitzgerald also made extensive use of the book, was confirmed to me by his guitarist and musical collaborator, Estwood Davidson.

Collections of tunes from Scotland like the "Skye collection," the "Fraser collection" and the "Athole collection" as well as a host of published tune books by such composers as Niel Gow, William Marshall and J. Scott Skinner have also served to fulfill the desire among Cape Breton fiddlers to continually expand their repertoires.¹⁹⁷ There have also been a number of collections published by Cape Breton fiddle composers featuring original and traditional Cape Breton compositions.¹⁹⁸

In addition to using the collections for learning new tunes, fiddlers in Cape Breton use them as a resource for checking the "correctness" of tunes previously

¹⁹⁷ These three collections are considered the standard tune books. The "Skye" and the "Fraser" have both been re-printed by a private publisher, Paul Cranford, in Cape Breton. Full references are: Keith Norman MacDonald, ed., The Skye Collection 1887, reprint, (Sydney, N.S.: Paul Cranford, 1980); Captain Simon Fraser, The Airs and Melodies Peculiar to the Highlands of Scotland 1815, reprint, (Sydney, N.S.: Paul Cranford, 1982); and James Stewart-Robertson, ed., Athole Collection of the Dance Music of Scotland 1883, (Edinburgh: Oliver and Boyd, 1961).

¹⁹⁸ These collections include: Kinnon Beaton, Beaton's Collection of Cape Breton Violin Music (Port Hawkesbury: private publication, 1984); Kinnon Beaton, ed., Donald Angus Beaton's Cape Breton Scottish Violin Music, (Port Hawkesbury: private publication, 1988); Elmer Briand, A Collection of Elmer Briand's Musical Compositions (Halifax: private publication, 1980); John Donald Cameron, ed., The Heather Hill Collection: The Music of Dan R. MacDonald vol. 1, (Toronto: Browarigg Publications, 1980); Dan Hugh MacEachern, MacEachern's Collection: Cape Breton Scottish Music for the Violin (Queensville: private publication, 1975); and Gordon F. MacQuarrie, The Cape Breton Collection of Scottish Melodies for the Violin (Medford: J. Beaton, 1940).

learned by ear. This notion of playing a tune correctly is an important part of the tradition and because of it, variations between different settings is minimal.

The fiddlers' repeated concern for "correctness" invites some further comment. I would suggest that this stance in folk music may be a product of the literate age. Correctness is a concept very much tied to textual literacy, and by extension, musical literacy.¹⁰⁰ This is perhaps most evident among classically trained musicians who seldom deviate from the written work, thus leaving little room for interpretation or improvisation. In the Cape Breton fiddle tradition, although individual style is encouraged, deviation from the correct tune is not. This contrasts with traditions in which fiddlers are not musically literate. Among these musicians, such as Newfoundland fiddlers Emile Benoit and Rufus Guinchard, individual tune variation tends to be considerably more acceptable.

Cape Breton fiddlers place considerable importance on knowing the proper names of tunes and the collections in which they are found. Fiddlers who record are also expected to have the names and spellings of their tunes properly noted on their album covers. On one of Joe Cormier's albums Bill Lamey is named in the credits as "cultural advisor." This is in reference to the assistance he gave Cormier in the identifying of the tunes that Cormier included on the record.

You see Joe's one of those guys who would learn a tune and never remember what the title was. And of course at that time I would know where to find it. So I helped him out that way. Giving him the proper titles to the tunes. That was done mostly on the telephone, of course ... he'd play it for me ... in most cases I'd have the title anyway off of

¹⁰⁰David Buchan deals with a similar theme in his study of the Scottish ballad tradition in The Ballad and the Folk (London: Routledge and Kegan Paul, 1972).

the top of my head, but if I didn't I could look it up.²⁰⁰

As always there are exceptions to the rule. Winston Fitzgerald was often accused of not playing correctly. He countered these criticisms saying "If you play it exactly the way it's written, if you get caught up in the technique and sound production, you can miss some of the other . . . miss the flavour."²⁰¹ He supported his views in another interview by making reference to the tune collections of the famed eighteenth century Scottish composers Niel and Nathaniel Gow: "The Gows--the music thieves--they'd steal tunes and put variations on them. And I figured if they can do it and get away with it--well, hell--I can."²⁰² Cape Breton fiddler Lee Cremo is known to pay even less attention to the printed versions of tunes. "The things that come into my head I play. I play them the way I think. I could be making hundreds of thousands of mistakes in one tune but it's the way I feel . . . This is my style."²⁰³

The idea of "correctness," shared nonetheless by the majority of Cape Breton fiddlers, extends interestingly into commercial recordings in the Cape Breton tradition. Fiddlers, for example, often referred in their interviews to the early 78 recordings of master Cape Breton fiddlers like Angus Chisholm and Angus Allan Gillis, as embodying the *correct* version of a particular tune, even though the interpretation might in some cases differ from the written score. In this way, the 78 recording becomes a book in a sense, or perhaps better put, a

²⁰⁰ Bill Lamey, personal interview, MUNFLA C8796/86-370, 8 July 1986.

²⁰¹ Paul Cranford, "Winston 'Scotty' Fitzgerald," Cape Breton's Magazine 39 (n.d.): 71.

²⁰² Winston Fitzgerald, interview, Cape Breton's Magazine 46 (n.d.): 7.

²⁰³ "Lee Cremo Speaks," Cape Breton's Magazine 1 (1973): 4.

standard reference work to be referred to when the question of the *correctness* of a tune arises.

I believe, then, it is possible to categorize learning in the Cape Breton fiddle music tradition into two stages: the primary or aural stage of learning during which the apprentice musician learns repertoire and style by listening, observing and imitating; and the secondary or literate stage which finds the mature fiddler consulting published tune collections in an effort to expand his repertoire. The commercial recording falls very naturally into the first of these stages. It becomes a natural extension of the traditional aural learning process, not supplanting traditional modes but rather complementing them. With the recording the musician will continue to listen, to imitate, and to play along with his mentor--with the exception that he is in control of the medium and thus in control of the learning session.

3.4. The Phonograph Recording vs. the Home-made Tape

With advancements in technology other media have joined the phonograph in reproducing music. Among these media, the tape recorder has been in the forefront. The home-made tapes made with this machine have been used actively alongside the commercial recordings for providing a cultural link for Cape Bretoners living away from the Island.²⁰⁴ The tape recorder has certain

²⁰⁴ Some, like Sheldon MacInnes, believe that home-made tapes have become more important as a cultural link than commercial recordings. In MacInnes' own words "they [commercial recordings] play second fiddle, no pun intended, to the home-made tapes" (MacInnes interview).

advantages over the commercial recording in this regard. While the commercial recording will reproduce the root music of the Cape Breton fiddle, the home-made tapes will capture the vibrant atmosphere in which the fiddle was played; the shuffle of the dancers on the hardwood floor, the boots of excitement, the spirited applause at the completion of a square set. Tape recorders have been a common sight for some time at dances and concerts. Estwood Davidson, who accompanied Winston Scotty Fitzgerald for many years, recalls playing for dances in the early 1960s:

There'd be times when we'd be playing in Glenville, I bet you there'd be seventy-five tape recorders on the bloody stage. And an awful place to try to tape anything with the noise of the dancers and the prompter. But they seemed to be satisfied with that music because many a time they've come and told me, "Now we'll nurse this and play this all winter and it will bring us right back in this hall." Naturally you want to hear something when you're away from home that sounds like home and I suppose those people that's the reason they recorded it.²⁰⁵

These tapes in many instances, like the commercial recording purchases spoken of earlier in relation to tourists, function as souvenirs for visitors to the Island. But in addition, they serve as aural historical documents of the dances, concerts, music sessions and house parties where they were made; albeit often incomplete documents lacking important information like place and date of recording and participants. Neil Rosenberg writes about this type of recording in relation to performers of bluegrass music:

... most performers treated such activity as they treated photograph taking by fans: this was the creation of personal souvenirs for home use. And certainly very few people either performing or making the tapes

²⁰⁵Estwood Davidson, personal interview, MUNFLA C8813-C8814/86-379, 26 August 1986.

thought of them as "documents."²⁰⁶

Not all musicians have been as accommodating as Fitzgerald and Estwood in allowing their music to be taped. Some, like John Campbell, object strongly to the liberties taken by recorder-toting enthusiasts:

We're not mean enough . . . this is our thing eh? And if they had any courtesy they'd be saying, 'Listen could we give you a few bucks or something if we make a tape or is it alright, we won't be disappointed if we can't. We would like to ask you first.' No, they just walk in eh. But can you get people to talk the way I talk? No everybody's so soft, you know, lay down under everything. If we stuck together and formed a good group, Ian, we'd be wheeling the benefits.²⁰⁷

Cape Breton musicians have become increasingly more particular in their performance approach. Full-time professional musicians like Dave MacIsaac and John Allan Cameron have fostered a heightened awareness of basic performers' rights among the fiddlers and their accompanists. This has led to greater observance and enforcement of these rights. At a dance at the South West Margaree Parish Hall during summer of 1988, fiddlers Jerry Holland, Howie MacDonald, John Morris Rankin and Dave MacIsaac even went so far as to post a sign at the hall entrance requesting patrons to refrain from using tape recorders during their performances. They did this in order to retain control of their music. If one of them happened to give a poor performance that particular evening, for example, the poor performance would stay in the hall instead of being proliferated in the form of dubbed copies to friends and relations on return home. The performers also hoped through this action to increase sales of their own

²⁰⁶ Neil V. Rosenberg, Bluegrass: A History (Urbana: University of Illinois Press, 1985): 422.

²⁰⁷ John Campbell, personal interview, MUNFLA C8802/86-379, 30 July 1986.

commercial recordings which they were selling from the stage. The notice was greeted with some ill-feelings. Many of the visitors and locals who had been taping the music at such events for years were affronted. What had been a practice taken for granted was being questioned for the first time.

The home-made tape, whether recorded with or without the permission of the musicians, has joined with the commercial recording in being used widely by apprentice fiddlers in the learning of the music. Despite the earlier outlined advantages that the commercial recording brings to the learning process the medium does have certain limitations in comparison to the home-made tape. The music recorded on these records, for example, rarely ever captures the musicians' best performances. This feeling was conveyed by all I interviewed. The reason for this relates to the atmosphere within the recording session. Winston Fitzgerald describes this:

You can't put your best on a recording. No way. Because you're watching your timing. You're concentrating on more than the music. You're watching the fellow into the glass—you're watching the fellow in the control room. And you're trying to watch the clock. You're not really on your best, you know. You're under pressure. And nobody can do anything really good that's under pressure.²⁰⁸

The tape medium by-passes this situation. In the Cape Breton tradition, tape recordings made during house session, for example, capture the natural performance. The fiddler is more relaxed. He will play a group of tunes running as long as he likes rather than being concerned with fitting his selection into a restrictive three to four minute time frame. Because of these factors, good home-

²⁰⁸ Winston Fitzgerald, interview, *Cape Breton's Magazine* 46 (n.d.): 14. When asked in what situation he played best, Winston replied, "A good house party with about fifteen, twelve or fifteen, good listeners. People that would shut their mouths" (Fitzgerald 14).

made tapes of master fiddlers are prized possessions among apprentice fiddlers as well as among the fiddle music enthusiasts in general.

It is the role of the commercial recording and not the home-made tape, however, that was chosen as the main focus for this thesis. The chapter that follows returns again to this focus by first reviewing the discographic scholarship completed to date, and second, offering a detailed methodology of the discography compiled as the cornerstone for my work on the Cape Breton fiddle tradition.

Chapter 4

DISCOGRAPHY THEORY AND TECHNIQUE

4.1. Discographic Scholarship

Before commencing a detailed discussion of the methodology developed for the discography at the heart of this thesis, it is useful to review the discographic research and scholarship which has been carried out to date. Contemporary American folk music scholars, especially those examining hillbilly, country, bluegrass, blues, jazz and related genres, have made extensive use of commercial recordings in their research. Few folklorists now dispute the importance of this vast resource for the study of music form and development. D.K. Wilgus suggests that this view represents a substantial change in attitude from earlier times in North American folklore research when commercial recordings were largely ignored by scholars. "They ignored them for various reasons: ignorance, prejudice, and most of all the absence of materials and methodology necessary for

the study.²⁰⁰

The absence of materials has been remedied to some extent during the last two decades by the massing of large collections of commercial recordings in archives throughout North America. To fill the gap in the methodology of this area of study, scholars have come to rally behind a fundamental if not entirely essential tool in the study of music through commercial recordings—the discography.

In the study of hillbilly music and its offspring, country music, the art-and-science of discography simply did not exist until the 1950s. This was almost three decades after jazz-buffs in the eastern United States and in France originated record research in a very primitive form. The term itself, "discography," made its first appearance in 1936 with the publication of Charles Delauney's Hot Discography of jazz artists.²¹⁰

In a later sequel to this publication entitled New Hot Discography, the French native Delauney outlines his own feelings on discography in relation to jazz:

It is not an abstract and not a useless science, for jazz itself was born-at the same time as the phonograph record began to demonstrate its documentary value. Thanks to recordings, the music, whose value lies in its performance, found its only means of preservation. Hence the prime importance of the phonograph record for the study of jazz.²¹¹

²⁰⁰D.K. Wilgus, introduction, Western Folklore 30 (1971): 172.

²¹⁰Reference from Nolan Porterfield, "Country Music Discography: Esoteric Art and Humanistic Craft," Southern Quarterly 22 (1984): 18.

²¹¹Charles Delauney, New Hot Discography (New York: Criterion, 1948): ix.

Great strides forward have been made in discographic research in the past twenty-five years in the study of country music which is closer akin to the folk tradition being studied in the present work. Although jazz discographers had set the standards and opened the way into this field, in relation to country music their work often had to be redone "for a numerical [discography] compiled by a jazz buff might exhibit large gaps merely labeled 'hillbilly'."²¹²

The "hillbilly collectors" thus had little help from the students of jazz and scarcely any recognition in the beginning from the folk music scholar. Through the sharing of a common quest or interest, there developed a loose fraternity of collectors and students, not only from continental North America, but from countries throughout the world. These people exchanged information and published their materials in small and obscure journals.²¹³

Two of the most important of the published outlets for record collectors of traditional country music were mimeographed publications called Disc Collector and Country Directory. Later still in the 1960s and 70s, a number of popular music journals were established which incorporated country music discographies, again largely for the benefit of the collectors in their readerships. One of these journals is The Devil's Box which was started in the mid-60s. Of more recent vintage is a country music magazine published in London, England called Old-Time Music. This publication often features articles on groups and individuals with accompanying discographies.

²¹²Wilgus 174.

²¹³Wilgus 175.

Many of the contributors to these publications are members of a strong core of "non-academic" discographers who began to work in this peripheral area of music study before its importance was fully recognized by the folklore discipline. Through the careful and detailed work of these people, sophisticated methods and established standards of discographic documentation and format were developed. These are the methods and standards which are now sanctioned by major research institutions like the John Edwards Memorial Foundation (JEMF). JEMF was formed in 1962 with the following objectives:

To further the serious study, public recognition, and preservation of the form of American folk music commonly referred to as country, western, country-western, hillbilly, bluegrass, mountain, cowboy, old-time, and sacred; to study and preserve parallel material referred to as race, blues, and gospel.²¹⁴

With the establishment of the John Edwards Memorial Foundation, an important union of "informed collector" and scholar took place. "Neither collector nor scholar had previously any single resource or clearing house for materials and information."²¹⁵ The main area of interest for the JEMF has been, since its establishment, the so-called "Golden Age" of country which is seen to have fallen between the years 1922 and 1940.

The most visible extension of the John Edwards Memorial Foundation has been its respected journal, the JEMF Quarterly, which started publication in 1964. Since that time, the journal has grown to be recognized as perhaps the

²¹⁴As quoted in Eugene Earle, "The John Edwards Memorial Foundation," Western Folklore 30 (1971): 178.

²¹⁵Wilgus 175.

most important forum for country music scholarship.²¹⁶ Its contents comprise in-depth studies as well as biographical and historical information on performers, groups and influences on country music. At the core of much of this work is the discography.

The value of specialized publications like JEMF Quarterly is now recognized by scholars not only in folklore, but also in sociology, history, and other areas of cultural and social studies. Magazines and professional journals such as The Devil's Box and JEMF Quarterly have, in effect, superseded yesterday's flimsy mimeographed collectors' lists and "fanzines" as a forum for country and folk music discography. As well, country music discography has evolved in form and technique over the past quarter century "from the matrix/title lists . . . to full-scale annotations that cover the complexities of contemporary recording."²¹⁷

With this striving for the "complete" discography has come the introduction of modern information technology. In the early 1970s the John Edwards Memorial Foundation began making use of the computer in the compilation of discography. Receiving a grant at that time from the National Endowment for the Humanities, the JEMF began work on a pilot project centering on one specific label, Gennett. Computer technology has, of course, advanced considerably since that time. Work on the discography for this thesis, for example, was done using a state-of-the-art database management program that could be easily tailored for

²¹⁶Originally published at UCLA, the JEMF Quarterly has recently moved to Middle Tennessee State University in Morfreesboro, Tennessee where its name is in the process of changing to American Vernacular Music. In addition to the journal shifting location, the JEMF collection has also moved to the University of North Carolina who purchased it from UCLA in 1984.

²¹⁷Porterfield 27.

specific discographic needs.²¹⁸

In his book, Only a Miner, Archie Green suggests that "discography is an esoteric art, but one necessary to all who are concerned with sound recordings for scholarly purposes."²¹⁹ Green is right. Discography should be looked upon as an essential tool in the music scholar's workshop. The nature of this tool in bringing together a listing of certain kinds of phonograph records, offers not only a great convenience for reference, but also exceptional possibilities for research.

Up to the present, a high proportion of discographic scholarship has dealt with recordings produced by the few large international recording companies that dominated the industry from the early days of record production right up until the end of the World War II. Neil Rosenberg makes the point that "when the introduction of the radio in the early 1920s led to the decline of sales in urban middle class areas, record companies began to develop urban lower class and rural markets, recording ethnic, local and regional musics."²²⁰ Record companies were sending representatives out into the field during this period. These people, known as A & R (artist and repertory) men, were equipped with mobile recording units to capture on disc the sort of musical styles they believed would have popular appeal to the rural and ethnic American public. The A & R men, in recording musicians in such areas as the Appalachian mountains, were themselves carrying out folk music field work. They were collecting songs and tunes that were at that

²¹⁸For more background on how the computer was used in the organisation of the Cape Breton fiddle discography, see the discography methodology chapter which follows.

²¹⁹Archie Green, Only a Miner (Urbana: University of Illinois Press, 1972): 68.

²²⁰Neil V. Rosenberg, "The Folklorist and the Phonograph Record: An Introduction to Analytic Discography," Canadian Folklore Canadian 3, 2 (1981): 129.

time still very much part of the folk tradition. Rosenberg outlines this historical revelation in the context of contemporary study:

A considerable body of scholarship deals with questions raised by this phenomenon: when are such recordings the same as, and when different from, performances familiar to us through our field research? No matter how one resolves such questions, the fact remains that in doing discographical research, one becomes familiar with not just the practices of the record companies but also with the lives of the musicians and their communities. In depth discography leads to ethnography.²²¹

Two folklorists who have made extensive use of discography in their research are Norman and Ann Cohen. Their joint article entitled "Folk and Hillbilly Music: Further Thoughts on Their Relation" in particular resolves several puzzling questions regarding early hillbilly music before and at the time that commercial recordings began being made in the Appalachians.²²² One of these enigmas concerned English folk song collectors Cecil Sharp and Maud Karpeles who, between the years 1916 and 1918, spent forty-six weeks travelling through the area on the persistent hunt for traditional English folk song in its "pure form." They found this in abundance, but in their later writings made no reference to the instrumental hillbilly music that the A & R men began to collect at a fever pitch only a short time later. To account for this discrepancy, the Cohens suggest that what Sharp and Karpeles were asking for in their field interviews and what they readily received were songs emanating from the "private" or "domestic" folk music tradition. Further, by examining the early commercial recordings of hillbilly music, the authors conclude that the "public"

²²¹Rosenberg 129.

²²²Cohen, Ann and Norman, "Folk and Hillbilly Music: Further Thoughts on Their Relation," JEMF Quarterly 15 (1979): 60-7.

or "assembly" tradition characterized by spirited instrumental and vocal arrangements often found being played for dances, fairs and a variety of other social functions, was in fact a vibrant and stylistically defined musical form well before the record companies even considered tapping it. The Cohens thereby conclude that the English collectors did not document the songs and instrumental styles of the public hillbilly tradition simply because it was not the music that they were looking for.²²³ This study highlights the potential of commercial recordings in scholarly research. "With the help of a good discography, one gains access to an archive of significant field recordings, made by people not afflicted with the various theoretical hang-ups that move or constrict folklorists in the field."²²⁴

The same is true for scholarly study in blues music. Discographic-oriented studies by such blues authorities as Sam Charters, Robert Dixon, David Evans, John Godrich and Jeff Titon have done much in the past few years to dispel the misconceptions that blues have evolved out of or at least parallel to the jazz matrix. With Blues and Gospel Records: 1902-1942, for example, Dixon and Godrich have compiled an important discography detailing all "race" recordings in this time frame recorded by black musicians and sold to black audiences.²²⁵ This discography along with their later publication, Recording the Blues did much to refashion scholarly thinking concerning the history and meaning of black folk

²²³Cohen 50-4.

²²⁴Rosenberg 130.

²²⁵Robert M.W. Dixon and John Godrich, Blues and Gospel Records: 1902-1942 (London: Storyville, 1969).

blues.²²⁶

In Early Downhome Blues, Jeff Titon presents an excellent analysis of the development of blues music from the initial "downhome" styles which evolved in the southern "black belt" centering in Mississippi and Tennessee, to the later styles influenced by the recording industry and the northern urban environment. The early commercial recordings of downhome blues music proved valuable to his research. A detailed analysis of these recordings in fact makes up a chapter in the book. In this chapter, Titon focuses on forty-eight distinct blues songs from a variety of artists recorded in the late 1920s. He chooses songs which were recorded at the singers' first recording sessions, "on the assumption that these had already been their most popular down home."²²⁷

Similar in-depth publications have shown the importance of discography in achieving the "full picture" of either genre or performance study. One such landmark, once again in country music, is San Antonio Rose: The Life and Music of Bob Wills. In the introduction to the discography section of the book, discographer Bob Pinson includes the following explanation:

The discography presented here updates and expands all the other. Its inclusion as an adjunct to Charles Townsend's biography fulfills the need for a single reference source on the career of Bob Wills. This is also the first comprehensive bio-discography published about a country music figure.²²⁸

²²⁶ Robert M.W. Dixon and John Godrich, Recording the Blues (New York: Stein and Day, 1970).

²²⁷ Jeff Titon, Early Downhome Blues: A Musical and Cultural Analysis (Urbana: University of Illinois Press, 1977) 64.

²²⁸ Charles Townsend, San Antonio Rose: The Life and Music of Bob Wills (Chicago: University of Illinois Press, 1976): 338.

Along this same line in Nolan Porterfield's study on the life and music of the legendary Jimmie Rodgers. This book again includes a discography which attempts to "expand, correct, and bring up to date all previous such compilations, acknowledging an indebtedness to each of them."²²⁹

Thus far, this discussion on discographic scholarship has centered primarily on the extensive work which has been done on country music. But as discography gains increasingly wider recognition in academic circles, new and exciting approaches are being tested with it. One of these approaches is the study of ethnic music through recordings. Ethnic recordings have come in the last fifteen years to be appreciated and studied by scholars as important cultural artifacts. In 1977 the American Folklife Center of the Library of Congress in Washington in fact devoted an entire conference to the subject. The conference, entitled "Ethnic Recordings in America: A Neglected Heritage," drew together scholars, producers, performers, collectors, and community leaders who had participated in and were concerned about the subject of ethnic recordings--in particular, those ethnic recordings that had been produced on commercial labels in the United States since the turn of the century. In the foreword to the book that resulted from this conference Alan Jabbour writes:

These recordings, drawn directly from various ethnic groups in the United States and sold directly back to them, have documented and reinforced the identities of ethnic cultures in this country. Although they form a vast and important body of artistic expression, they have received virtually no attention from cultural institutions, researchers

²²⁹ Nolan Porterfield, The Life and Times of America's Blue Yodler, Jimmie Rodgers (Chicago: University of Illinois Press, 1979): 387.

and the general public.²³⁰

The publication itself has proven an invaluable resource for both scholar and enlightened amateur who share an interest in carrying out research in the "largely untapped" field of ethnic recordings. Ethnic Recordings in America: A Neglected Heritage was published mainly as a stimulus for scholars to begin more work in an area of folkloric research that has been hitherto, as the title suggests, neglected. This message is conveyed throughout the book. Mick Moloney, for example, writes in his concluding paragraph:

It may be useful . . . to look at the various categories of Irish ethnic recordings as affording a unique insight into the concerns and values of successive generations of Irish-Americans who adapted to changing conditions in America in the twentieth century. No other symbolic domain throws more light on the complex process of identity management among the Irish in America. I have suggested some general relationships, but they are more in the nature of hypotheses than conclusions. A thorough treatment would need to draw upon the field and library research of social, ethnic, and urban historians, as well as sociologists, folklorists, musicologists, anthropologists and popular culture scholars. This research is in its infancy.²³¹

To help nudge scholars in the proper direction in this regard, Norm Cohen and Paul Wells conclude Ethnic Recordings in America with a comprehensive seventy-five page guide to resources. This section provides succinct descriptions of approximately three dozen ethnic traditions and includes bibliographical references, listings of current record companies with ethnic recordings catalogues, and a mention of the foremost archives, not only in the U.S. but also in Canada, for use in researching each particular type of ethnic music.

²³⁰ Ethnic Recordings in America: A Neglected Heritage (Washington: Library of Congress, American Folklife Center, 1982) vii.

²³¹ Ethnic 100.

One other relatively new approach in discographic study is regional discography. This approach brings with it interesting and innovative possibilities for the study of the music in a particular region. A landmark publication using this approach is Michael Taft's A Regional Discography of Newfoundland of Labrador 1904-1972.²³² Taft has organized his discography alphabetically by the names of the artists or groups, regardless of what kind of music the citation represents. The major objection to this organization made by Paul Wells in a review in the JEMF Quarterly is that "in order to show changes in the island's musical culture, the main body of information should have been presented chronologically."²³³

In dealing with the question of what can be learned from a regional discography, Taft writes:

First and foremost, the discography organizes information for the researcher who is examining the popular and traditional aspects of the music of the region. At a glance he can see the kinds of music and performers that the people of the region would have access to.²³⁴

This sort of discography might then be representative of the music of the region, but then again, it might not. The regional discography of Newfoundland, for example, indicates to us that country music has been very popular on the island, while traditional unaccompanied folk singing appears next to non-existent. The indication is both true and false. While Newfoundland's unique style of

²³²Michael Taft, A Regional Discography of Newfoundland and Labrador: 1904-1972 (St. John's: MUNFLA, 1975).

²³³Paul Wells, "Review of A Regional Discography of Newfoundland and Labrador: 1904-1972," JEMF Quarterly 11 (1975): 206-7.

²³⁴Taft xxii.

country music has been, and continues to be, of great appeal, so indeed is traditional folk singing. The fact that so few records have been produced reflecting this style merely shows that either the traditional singers have not considered the commercial recording a suitable outlet for their music, or that the record companies, as is suggested in the case of Appalachian music mentioned earlier, have not perceived the recording of the traditional songs as conducive to commercial success.

Nevertheless, a regional discography can tell us something about the esthetics of the people of the area being studied. And at the same time, it can provide historical perspective to the music that these people have made popular. Taft also suggests that by focusing on the back-up musicians on records, we can begin to assess the extent of interrelationships as well as the influences that the performers have had on each other. In this respect, "the discography helps to answer the questions of which artists knew each other and played together; when certain performers were in contact with each other; possibly also where specific songs or styles of performance were learned."²³⁵

! This leads us into a discussion on the discography of Cape Breton fiddle recordings which was compiled for this thesis; a discography defined not only by region but by genre as well.

²³⁵Taft xxii.

4.2. Discography Methodology

This discography of recordings made by Cape Breton fiddlers has grown over time from a simple moment of inspiration kindled during a folklore research methods lecture in the fall of 1985 into what is essentially the corner stone of my thesis. The purpose of this chapter, as its title suggests, is to detail the multifarious stages of research which culminate in this finished document. In dealing with discography, especially as large a one as this, *finished* is not often a word that is used. Question marks pervade these works, affixing themselves to such categories of discographic inquiry as dates of recording and publication, names of accompanists and references to re-issues. This is especially so when dealing with the early 78 rpm recordings. As noted jazz discographer Brian Rust points out, sometimes the information being sought to complete a discography is simply impossible to obtain. "This data may have been lost over the years as notebooks, diaries, recording ledgers and payrolls met destruction or else the musicians themselves may have disappeared into retirement, oblivion or death."²³⁶ The present discography of Cape Breton fiddle recordings is no different in this respect. There are many gaps which have been left to be filled if at all possible as new sources of information are uncovered in the future. Some will never be filled. The document that is presented here, however, does represent the most complete discography of its kind compiled to date.

²³⁶ Brian Rust, Jazz Records: 1897-1942 4th ed., 2 vols., (New Rochelle: Arlington House, 1978) i.

When the research for this thesis began in the fall of 1985, the only categorical terms initially decided upon were *discography* and *Cape Breton*. More specific parameters were needed prior to the commencement of fieldwork. The concept of a general regional discography of Cape Breton music was narrowed to fiddle music alone which in fact represents the great majority of recordings that have been produced by Cape Breton musicians. The scope would include recordings from the earliest 78s to the most recent LPs (i.e. up to March 1988). The decision was also made to include not only solo recordings by fiddlers but also all commercial recordings on which fiddlers appear. These are differentiated in the document through classification into anthology, group and miscellaneous categories. A discussion of these categories follows later.

Next needed was a working definition for *Cape Breton fiddler*. As outlined in the introductory chapter, I ultimately decided to define the Cape Breton fiddler, for the purposes of this thesis, as follows: a fiddler who has had some connection with Cape Breton Island either by having lived there or by labeling his or her music Cape Breton fiddle music. After also settling on the basic notion of a discography of Cape Breton fiddle music, the next step was to decide upon the specific items of information to be sought for inclusion. This was done with the help of my supervisor Neil Rosenberg. Together we created a *discography information sheet* for use in the field (see appendix A). This sheet was later revised to correspond with the field structure on the database computer programme used (see appendix B).

4.2.1. Avenues of Inquiry

In May, 1986, I travelled to Cape Breton and began searching for recordings. I started with the large collections found in the Beaton Institute and main library of the University College of Cape Breton in Sydney. Next I turned to radio station libraries and the libraries of private collectors on Cape Breton Island and on the mainland of Nova Scotia. In the two years since then I have pursued a plethora of different avenues in the gathering of discographic information. The following is brief discussion on each of these avenues of inquiry.

Interviews With Performers

During both summers in the field I sought out Cape Breton fiddlers for interviews. I spoke with those who had not recorded commercially as well as those who had. I posed a wide variety of questions to them, spanning the realm of the Cape Breton fiddle tradition. During the first summer, and the fall and winter that followed, much time was spent in gathering discographic data. Considerable emphasis in the second summer's interviews, therefore, was placed on acquiring the information to fill some of the gaps in the discography. This method of inquiry was helpful to an extent, primarily in adding information concerning the more recent recordings. When asking the more aged of the performers about particular recording sessions which took place in the 1930s or 1940s, however, memories were more unreliable.

Record Companies

There are three record companies which head the list in terms of the numbers of Cape Breton fiddle records produced. They are Celtic, Rodeo and Rounder. During the first field season in Nova Scotia I interviewed Bernie MacIsaac who started Celtic Records in 1935, working out of his Celtic Music Store in Antigonish, Nova Scotia. At that time I was able to gather several important pieces of discographic information concerning the many 78 recordings that he produced. Mr. MacIsaac, who was ailing at the time of the interview, unfortunately passed away a few months later. His widow was of considerable help the following summer, however, in allowing me to examine old files and unsold recordings.

Rodeo Records of Toronto were extremely visible through the 1950s and 1960s in the production of Cape Breton fiddle recordings largely through the efforts of one man, George Taylor. Although I had earlier conflicting reports as to the mortality of George Taylor I eventually gathered from a reliable source that he has indeed passed away. This is unfortunate in terms of this thesis. He would undoubtedly have been a consequential source for information concerning Cape Breton fiddlers on commercial record. I did, however, find some use in examining an article written about George Taylor in the late 60s.²³⁷ This contained several references to production dates which were added to the discography.

²³⁷Kit Morgan, "George Taylor's Rodeo Records," RPM Weekly 11 (1969): 2.

Rounder Records produced nine LPs featuring Cape Breton fiddlers in the 1970s. In terms of compiling discographic data, I was able to gather all the information I needed from the Rounder album jackets. During a trip to Massachusetts in March, 1988, however, I did speak with one of the present heads of Rounder Records, Ken Irwin, concerning his company's motivation and rate of success in recording Cape Breton fiddlers. This interview added to notes acquired from Neil Rosenberg of an interview that he had with Mr. Irwin in 1986.²³⁸

Numerical Discographies

During the course of research I found or was given copies of or references to a number of numerical or *one label* discographies covering the pertinent record labels for the Cape Breton fiddle discography. These included listings of the Decca Scotch (14000) series and Irish (12000) series produced by the Decca company, the Columbia Irish (33000-F) series numerical listing compiled by Pekka Grownow, a partial numerical of the Rodeo 100 series published by William Legere in one of leading early periodicals for record collectors, Disc Collector, commercial listings of the Rounder 7000 series of Canadian fiddle music as well as the Massachusetts-based Copley Scottish records, a partial numerical of Celtic LPs compiled by Marc Wilson of Rounder Records, and also numerical listings in progress for the Banff and Arc record labels given to me by Neil Rosenberg.

²³⁸For more information on these record companies and others, see chapter 2.

Previous Discographic Work

I have also looked at record reviews and articles written for popular as well as academic journals such as the Journal of American Folklore. The August 1977 edition of Communique: Canadian Studies, for example, included a short piece on Cape Breton fiddle recordings.²³⁹ As well, I looked to previously published partial discographies such as those found in Allister MacGillivray's book, The Cape Breton Fiddler, and in Kate Dunlay's publication, Traditional Celtic Fiddle Music of Cape Breton.²⁴⁰

Listening to Recordings

I listened to as many of the records as I could in order to ascertain accompanying instruments and to spot any inconsistencies with the jacket tune listings. Because of the massive undertaking, however, I was not able to check all of the recordings listed in the discography. For example, this was impossible in cases where the references were received from collectors living in other parts of North America or in some homes where it was not possible to play the actual recordings due to time constraints either on my part or the collector's.

Correspondence with Record Collectors

I corresponded with and received record references from collectors throughout Canada and the United States. My article on Winston Scotty

²³⁹ Cape Breton, Communique: Canadian Studies 3.4 (August 1977): 77-8.

²⁴⁰ MacGillivray, Allister, The Cape Breton Fiddler (Sydney: College of Cape Breton Press, 1981). Dunlay, Kate, with David L. Reich, Traditional Celtic Fiddle Music of Cape Breton (Wayland, MA.: published privately, 1986) 103-5.

Fitzgerald and accompanying discography in the leading American fiddle music periodical, The Devil's Box, resulted in letters and references from record collectors in the U.S.²⁴¹

Examination of Record Information

Examination of the record labels, jackets and accompanying brochures of those recordings I found came to be the main source for the gathering of discographic data. This process is outlined at greater length in the discussion below.

While in the field, general discographic documentation was made of 78s, 45s, LPs, and cassettes with the exception of the documenting of tune names, tune types and position or location of the tunes on the discs or cassette tapes. Instead, colour slide photographs were taken of the album jackets, cassette sleeves and record labels for later reference. In addition to being used for the documenting of tunes, the slide photographs were also later referred to for the cover notes and other information. Slides were used for a number of reasons. With the use of a slide projector the slide photographs of the record jackets and labels projected onto a screen on return to the University in St. John's facilitated the reading and noting of the information and cut down on the amount of time spent in the field. It has also provided an excellent colour facsimile of the album cover as artifact for later study, for example, on the images conveyed in album cover art. Work was

²⁴¹Ian McKinnon, "Winston 'Scotty' Fitzgerald: Farewell to a Master Cape Breton Fiddler," The Devil's Box 22 (1988): 23-8. The Devil's Box was started in mid-1990s and is published quarterly by the Tennessee Valley Old Time Fiddlers' Association "for the purpose of promoting fiddling and related music." I am especially grateful to Paul Wells of Tennessee who answered my inquiry in The Devil's Box with several valuable discographic references.

also made easier to a great extent through a simultaneous use of the slide projector and the microcomputer. In the well-equipped work space that I used, I was able to project the slide photographs of the album jackets and record labels onto a screen adjacent to the microcomputer I was using and thus enter the data directly.

Following the first field season, I began to organize my discographic data. Several computer consultants within the University advised me to use a microcomputer database program called dBASE III Plus, a database management program now widely used to organize and manipulate large collections of data.²⁴²

4.2.2. The Database Concept²⁴³

To understand the concept of a database, one might begin by considering a non-computer database. The information contained in the card catalogue of a library, for example, is a database. The cards in a card catalogue contain the same type of information about every book in the library including author, title, publisher, date and call number. With the library card catalogue, the librarian has the capability of adding new entries in alphabetical order and also easily making changes by replacing an old card with a new one. But if the library needed a list of all its books published in 1945, the librarian's task of searching through all the cards and writing a list by hand would be long and tedious. It

²⁴² dBASE III Plus, computer software, Ashton-Tate, 1985, 1986.

²⁴³ For help in explaining the general concept of the database as well as the computer database management program I made use of some of the examples cited in the dBASE III Plus tutorial, Introduction to dBASE III Plus, computer software, Ashton-Tate, 1985.

would be easier if the library had a listing of its books arranged numerically, by date of publication. Because of the work involved in creating separate listings, most libraries settle for two; the author catalogue and the subject catalogue. The information in both catalogues is the same, but the order of the cards is different. If the library used a database management computer program like dBASE III Plus to store its database, instead of the card system, the librarian could create different listings of the books from the same database quickly and efficiently. From the original database, new listings could be made when needed; for example, an alphabetical listing by author, an alphabetical listing by subject, a numerical listing by call number or a numerical listing by date. As with several catalogues, the order of each list is different, but the original remains unchanged.

To understand the dBASE III Plus computer database program, there are three key words first to explain; record, field and structure. In the library, the information on one card is equivalent to one "record." A record is all the information about a single item in your database file. All of the information contained within the box in figure 4-1 represents one record of the library's database file.

A "field" is one of the units of information within each record. Each individual section of information on one card is equivalent to one field (see figure 4-2).

Each field has a name that indicates its contents. In figure 4-2 they are seen as author, title, publisher, date and call number. The field names remain the

<p>Guntharp, Matthew G.</p> <p><u>Learning the Fiddler's Ways</u></p> <p>Pennsylvania State University Press</p> <p>1980</p> <p>ML 3561 F8 G8</p>

Figure 4-1: A sample record from a library's database file.

Author: Guntharp, Matthew G.

Title: Learning the Fiddler's Ways

Publisher: Pennsylvania State University Press
--

Date: 1980

Call No: ML 3561 F8 G8

Figure 4-2: A boxed area representing one field in a database record.

same for every record in that file. For my specific purposes I saw the need for creating two distinct database files; one for the main discographic data and another for the tunes found on each recording. For the main discography database file I created a total of seventeen different fields. They are seen in figure 4-3 as *Performer*, *Record Label*, *Release Number* etc. For the tunes file, nine fields were created (see figure 4-4).²⁴⁴

²⁴⁴The field names shown here for both the discography and tunes files are written in their full form. On the actual database, the field names had to be abbreviated because of a maximum width specification of ten characters.

Performer: _____
 Record Label: _____
 Release Number: _____
 Master Numbers: _____
 Record Format: _____
 Album Title: _____
 Date of Recording: _____
 Date of Publication: _____
 Piano Accompaniment: _____
 Guitar Accompaniment: _____
 Bass Accompaniment: _ (logical)
 Drum Accompaniment: _ (logical)
 Source : _
 Source Number: _____
 Photograph: _ (logical)
 Tunes Identified: _ (logical)
 Additional Information: _____

Figure 4-3: The discography database file structure.

Before information is put in the database file, a structure must be created for it. The structure (or configuration) of a database file is a shell which stores and organizes your information. The general database structure is made up of three components; the field name, the field width and the field type. These are detailed below.

The Field Name

The field name is the name or identification of the data field. For my discography database file, for example, I created seventeen different field names

Performer: _____
Record Label: _____
Release Number: _____
Tune Title on Record: _____
Standard Tune Title: _____
Position on Record: _____
Tune Type: _____
Composer: _____
Collection: _____

Figure 4-4: The tunes database file structure.

for the seventeen different categories of information that P wanted to include in the discography file.

The Field Width

The field width is essentially the dimension of the data field. The specific width may be set according to the number of characters needed within each particular field. The fields in my two database files varied considerably in length due to the types of information intended for each one. The *Record Label* field, for an example used in both structures (again see figures 4-3 and 4-4), was set at a width of 12 characters while the *Album Title* field in the discography and the *Standard Tune Title* in the tune structure required additional length and were thus set at 80 and 52 characters respectively. As I proceeded to enter data using the two structures I occasionally found a tune title, a release number, or another piece of information which exceeded the field width specified originally in setting

up the structure. One of the great attributes of the dBASE III Plus program is its ability to easily modify a field width. It was a simple task, therefore, to extend a field width by 5 characters from 70 to 75, for example, when needed to accommodate the entire piece of information.

The Field Type

With dBASE III Plus there is a choice of five different types of data fields capable of storing five different types of information. The five field types are character fields, numerical fields, date fields, logical fields and memo fields. For my needs only two of these types were used; character and logical. The character field is used in dBASE III Plus for storing text which can include letters, numbers, special symbols (such as ASCII symbols)²⁴⁵ and blank spaces. It differs from the memo field in that it best used for short texts (up to 254 characters). The memo field is designed to manipulate larger blocks of text and because of this will consume substantial portions of computer memory. The largest field width used in setting up the discography and tune structures was 200 characters, so character fields were opted for over memo fields.

The logical field, on the other hand, holds a single character that represents a true (T) or false (F) condition. A logical field can therefore divide the contents of a database file into two groups: one for which the condition is true (or affirmative) and one for which the condition is false (or negative). Several logical fields were incorporated into the discography structure. One of these asks whether or not the tunes from that particular recording have been identified and

²⁴⁵ ASCII is an acronym for American Standard Code for Information Interchange.

included in the tune listing. With a simple sorting of the data records, I was therefore able to separate those recordings which had had their tunes identified and those which had not had their tunes identified.

4.2.3. The Discography Database File

The first field in the discography database file (see figure 4-3) is the *Performer*. For all solo recordings, performer names were entered surname first in order to allow for alphabetical sorting. For group recordings the proper group name (e.g. MacLellan Trio) was entered on this line. Many recordings presented problems to this simple system of performer identification, however. Some, for example, feature more than one Cape Breton fiddle performer or group. Others feature Cape Breton fiddlers who play only back-up to a headline musician. To organize these such records two separate categories were created on top of the solo and group classifications already mentioned. These categories are anthology and miscellaneous. The four categories are defined as follows:

Solo

One Cape Breton fiddler only as the solo artist on the recording (e.g. Rounder 7008, Jerry Holland).

Group

Two or more Cape Breton fiddlers playing together as a group throughout the entire recording (e.g. Celtic CX-13, The MacLellan Trio Play the Music of Cape Breton or Brownrigg BRG-601, The Cape Breton Symphony).

Anthology

Solo Cape Breton fiddlers on a recording with other fiddlers, not necessarily Cape Breton fiddlers (e.g. C.B.C. LM-470, Atlantic Fiddling which includes Cape Breton fiddlers Winnie Chafe and Buddy MacMaster in addition to fiddlers from other parts of Atlantic Canada; Emile Benoit, Kenny and Peter Chiasson, Jack Greenough and Eddie Poirier).

Miscellaneous

Solo Cape Breton fiddler or group of Cape Breton fiddlers on a recording with selections other than fiddle music (e.g. John Allan Cameron's Columbia ES-90343, Weddings, Wakes and Other Things which features one fiddle selection by Wilfred Gillis).

For the anthology and miscellaneous recordings which, as mentioned, often have more than one performer, the album category (i.e. anthology or miscellaneous) was entered in the performer field, and the actual performer names were noted in the Additional Information field. Besides the main record entry in these cases, data records were included for each of the performers on that anthology or miscellaneous recording for cross-referencing purposes. These entries were composed with the essential reference data placed in the first four lines (see figure 4-5).

The *Record Label* field was more straightforward. Label names were entered as they were found on the recording. The record label is generally the name of the record company that has produced the recording (e.g. Canadian

Performer: MacMaster, Buddy
 Record Label: C.B.C.
 Release Number: LM-470
 Master Numbers: see record for details: Anthology
 Record Format: _____
 Album Title: _____

 Date of Recording: _____
 Date of Publication: _____
 Piano Accompaniment: _____
 Guitar Accompaniment: _____
 Bass Accompaniment: (logical)
 Drum Accompaniment: (logical)
 Source : _____
 Source Number: _____
 Photograph: (logical)
 Tunes Identified: (logical)
 Additional Information: _____

Figure 4-5: A sample discography record containing a performer cross-reference to an anthology recording.

Broadcasting Corporation [CBC] seen in the above label). Many of the recordings documented in the discography were independently produced by the musicians themselves. In some of these cases the musicians have created their own label names (e.g. Carl MacKenzie's "CLM Records" and Sandy MacIntyre's "Ceilidh" label). Some independent productions, however, have had no proper record label assigned to them. In these cases the term "no label name" was placed in the record label position in the discography.²⁴⁶

²⁴⁶For further discussion on independent record productions see chapter 2.

The *Release Number* and the *Master Numbers* which appear next on the discographic structure are both vital pieces of information in the identification of the commercial recording. Release numbers are the numbers most visible on the album jacket or record label. They are the numbers generally given following the record label name when the recording is cited in a bibliography, footnote or numerical listing. Master numbers, on the other hand, are the numbers found etched on the disc in the area situated inside the grooves near the center of the record. In his article on analytic discography, Neil Rosenberg points to this number as being "a vestige of early sound recordings when the original or first recording was made on a soft wax disc called a 'master.' From this master a metal die casting called a 'matrix' was made. This was used to produce the records."²⁴⁷

Master recordings, in the era of the 78 rpm, were assigned unique serial numbers most often etched in the soft wax. This number was copied onto the matrix in the casting process and then eventually onto every record subsequently pressed. Even though today most original recording is done using either tape or digital technology rather than wax, record companies continue to use master numbers to keep track of their inventories of issued and unissued recordings.²⁴⁸ For the purposes of a discographer like myself, the master number is useful in pinpointing re-releases of 78s and LPs. In the following cases, record labels, release numbers, and, in the case of the LPs, the album jackets were different between the two releases. The similar master numbers, however, which prompted an examination of the tunes, indicated that the recordings are the same.

²⁴⁷Rosenberg 128.

²⁴⁸Rosenberg 128-9.

Fitzgerald, Winston Scotty

Banff RBS-1245 (LP)

Rodeo RLP-101 (LP) - both with the master numbers [MG-313/MG-314]

MacDonald, Hugh A.

Celtic 004 (78)

Decca 14029 (78) - both with the master numbers [7105-2/7102-1]

MacInnis, Dan Joe

Banff RBS-1247 (LP)

Celtic CX-38 (LP) - both with the master numbers [C-3/C-4]

MacLellan Trio

Banff RBS-1257 (LP)

Celtic CX-13 (LP) - both with the master numbers [MG-401/MG-402]

This re-releasing was once quite a frequent occurrence among the recordings made by Cape Breton fiddlers especially with the Rodeo Record Company who also pressed on the Banff label and the Celtic label after purchasing rights to the masters and the label from Bernie MacIsaac in 1960.²⁴⁹ It is common, as well, to find Rodeo, Banff and Celtic LPs comprised of selections culled from earlier 78 releases.

The *Record Format* field was set at a width of 4 characters in order to accommodate the four format classifications of Cape Breton fiddle commercial

²⁴⁹Morgan 2. For a further discussion on George Taylor and Rodeo Record Company, see chapter 2.

recordings. Abbreviations were used for each. They include: long playing record (LP), 78 rpm (78), 45 rpm (45) and cassette (cass). Many recordings, especially those produced during the last ten years, have been released concurrently on LP and cassette or in a few cases, LP and 8-track tape. For classification purposes these recordings were given an LP format listing. A few recordings, such as those released by Cape Breton's Magazine, were released on cassette alone. This fact is acknowledged in the discography. On this basis, the format run-down of the recordings in the discography is as follows:

LPs.....	165
78s.....	121
45s.....	1
Cassettes.....	4

The *Album Title* field comes into use for the LPs and cassettes only. 78s and 45s do not generally have titles other than the tune titles that are listed on their labels. The titles were listed in the database field again exactly as they were found on the LPs and cassettes.

The *Date of Recording* and the *Date of Publication* rank with accompaniment names in being the most elusive items in the search for discographic information. In terms of my own research, I found it difficult to isolate recording dates, even though inquiries were made during interviews with performers. At times the date references conflicted. In one such situation, Winston Scotty Fitzgerald told me that the last recording he made was in the early 1960s,²⁵⁰ while his guitarist, Estwood Davidson, suggested that it was in

²⁵⁰Winston Scotty Fitzgerald, personal interview, 14 August 1986.

1959.²⁵¹ It has become law in Canada and the United States since the mid 1970s for commercial recordings to include the "date of publication" among the production information. This differs from the date(s) of recording. Not all commercial recordings among those that I examined produced after these laws came into being, however, included this publication date. Circa dates (c.) were given in cases where approximate dates of recording or publication were discovered and a no date (n.d.) reference was included when no date was found at all.

The majority of Cape Breton fiddlers, as discussed in Chapter 1, have, since their first recording ventures in the 1920s, used the piano as their sole instrument of accompaniment. Many, however, like Winston Fitzgerald, Alick Gillis, Howie MacDonald and Jerry Holland have added a guitar to some of their recorded musical presentations. Two fields in the database structure were thus created to accommodate the names of the piano and guitar accompanists. The next most common instruments of accompaniment have been the bass guitar and the drums. These have been used more rarely. In order to indicate those recordings which do include either or both of these instruments, logical fields were created. With the logical fields, as mentioned earlier in the discussion on database fields, I was able to separate those records which incorporate bass or drum accompaniment, from those which do not. If a particular recording I looked at did have a bassist or drummer, a T representing true or affirmative was noted in the logical field and the actual name(s) included in the *Additional Information* field.

²⁵¹ Estwood Davidson, personal interview, 26 August 1986.

The next two fields in the discography database structure are *Source* and *Source Number*. These refer to the public or private collections where records were found during the course of research. A set of abbreviations were created for each of the sources.²⁵² In some of these collections, cataloguing reference numbers had been assigned to the recording. These numbers were noted in the source number field.

The two fields that come after the source information are two logical fields; *Photograph* and *Tunes Identified*. The first of these was included to indicate whether or not photographs were taken of all sides of the LP album jackets and record labels. The intention was the same for the "tunes identified" field, as mentioned earlier in the discussion on the dBASE III Plus logical field.

The final *Additional Information* field was used to note various items of information including secondary accompanists (as mentioned), details surrounding the recording session, production and distribution, references to other issues of the same recording, and other miscellaneous notes.

4.2.4. The Tunes Database Structure

Because of the enormous amount of information being entered into the tunes database file, abbreviations were used extensively. This was not so important with the discography file in which the entries number approximately 290, but it was essential with the tunes file which numbers close to 3800 separate entries.

²⁵²In the "How to Use the Discography" section (appendix D) that follows this methodology, these abbreviations are listed in full. The word "source" has been changed in the discography entries to "location."

Each of these 3800 entries represents one tune that was recorded by a Cape Breton fiddler and included on a commercial recording. To write out full performer and composer names and tune collection references would have taken up far too much computer memory. Most of the abbreviations devised take the form of a number corresponding to a name or bibliographic citation.²⁵³ The first field in the structure, *Performer*, is an example of this (again, see figure 4-4). A list was created to include the names of all the Cape Breton fiddlers who have recorded tunes commercially. Numbers were then assigned to each (e.g. 1, Alcide Aucoin; 15, Winston Scotty Fitzgerald; 29, Dan Joe MacInnis; etc.). The performer number in the tune entry, then, indicates the name of the fiddler who recorded that specific tune. The *Record Label* and *Release Number* fields which follow the performer field complete the discographic reference for that entry (i.e. what particular recording by that performer that the tune may be found on). Unlike the performer name, label names and release numbers have been written out in full.

The next two fields in the database structure constitute the most important elements in the data records. They are the *Tune Title on Record* and the *Standard Tune Title*. As the label suggests, the first of these fields slots the tune titles in the same spellings that were found on the recordings. Titles for some tunes were found to often differ in spelling from one record to the next. The reel "Cameronian Rant," for example was written in its standard spelling on all the record album jackets and labels which included the tune with the exception of Lee

²⁵³See appendix G, "How to Use the Tune Listing."

Cremo's Lee Cremo and the Eastern Variation Audat 477-9010, on which the tune is referred to as "Cameroouian Glant". The standard tune titles were written in the entries to conform to the spellings found in the majority of the published collections that were examined. These variations in spelling are important musical and cultural indicators.²⁵⁴

For the *Tune Type* category I devised a set of one-letter abbreviations to represent the thirteen types of tunes that Cape Breton fiddlers have commercially recorded. These types are listed below along with their respective abbreviations.

reel (r)
 strathspey (s)
 jig (j)
 hornpipe (h)
 march (m)
 air/lament (a)
 clog (c)
 waltz (w)
 polka (p)
 slow strathspey (b)
 schottische (i)
 breakdown (k)
 slow march (l)
 unidentified (?)

The final two fields in the tunes database structure, *Composer* and *Collection*, consumed a substantial period of research time to complete. The composer field was designed to contain once again a number reference to the name of the person who composed that particular tune. Inevitably, there were

²⁵⁴ This is an extension of the importance that Cape Breton fiddlers place on playing a tune "correctly." For more discussion on this point see chapter 3.

many tunes for which composer names could not be located. Many of these such tunes were composed 200 or more years ago and the names of their makers have unfortunately been obscured through the course of time. In the tune listing legend (appendix I), these tunes have been allocated the number 6, which categorizes them as *traditional*, the term most often used in folk music when composer names of older pieces of music are unknown.

The collection field in the database was, like the composer field, set up to contain number references to the published tune collections in which tune names were located. Altogether 159 tune collections were examined and included in the legend bibliography.²⁵⁵ Though large in number, this is by no means a comprehensive listing of the collections that have been published and used by Cape Breton fiddlers. The books referred to were located in a variety of public and private libraries including the Beaton Institute at the University College of Cape Breton, Dougie MacPhee's private collection, my own collection, and the extensive library of bagpipe tune collections in the possession of the City of St. John's Pipe Band. Bagpipe tune books were examined because of the tremendous cross-over of repertoire between the highland bagpipe and Scottish fiddle music traditions. Pipe tune books like the Scots Guards: Standard Settings of Pipe Music²⁵⁶ are very often found among the tune books of Cape Breton fiddlers.

Several of the tune collections listed in the bibliography in the tune listing legend are noted as being incomplete citations. These references came either from

²⁵⁵ See appendix H.

²⁵⁶ Scots Guards: Standard Settings of Pipe Music, 4th ed. (London: Paterson's Publications Ltd., 1960).

books for which I was able to see the index only, or else from album jackets on which artists cited collections without providing the full bibliographic reference.

This approach to the organization of tunes might appear to be simple and straightforward. Generally it was. Nonetheless, I was confronted with hundreds of problems and anomalies to be rectified during my work on it. There were, for example, 178 tunes recorded by Cape Breton fiddlers which were listed on the album jackets or labels without proper tune titles. These were tunes given labels like "Traditional Reel," "Cape Breton Jig" and "Untitled." In the end these tunes were separated out from those with standard titles and included in the tune listing alphabetically in a separate section at the end.

Some tune entries gave reference only to the first tune in a selection which included several others (e.g. "Come Under my Plaidie Medley" (jigs), recorded by Joe Cormier on Rounder 7004, The Dances Down Here). In these cases, the noted tune name was entered only, unless the others were verified by listening to the recording. If a word was used (as in the above example--"medley") to indicate that other tunes follow, the word was included with the tune title proper in the tune title on record field in order to give reference to this.

Problems also arose with the duplication of tune titles. It was a very common practice for eighteenth and nineteenth century Scottish composers to name their compositions after a patron or acquaintance using only formal titles (e.g. Miss, Mrs., Dr. etc.) It is not uncommon, therefore, to find several different reels or jigs with the same common name, for example, "Miss Grant" or "Mrs. MacLeod." Where possible, tunes recorded like these with somewhat generic titles were checked against the collections to verify them. As mentioned earlier,

because of the massive undertaking, however, all of the records have not been checked. This was impossible in cases where the references were received from collectors living in other parts of North America or in homes where it was not possible to play the actual recordings. The only claim I make, as a result, is that the tunes bearing the same names as those noted from the album jackets and record labels may be found in the published collections referred to.

Another problem resulted from conflicts in tune types. It is a very common occurrence to have the same tune notated in two different tune collections in unlike timings (see appendix C). Reels may be found also notated as strathspeys, for example, and clogs as hornpipes. When the collection reference was included in the collection field, then, reference to its tune type was included if it differed from the standard tune type (i.e. the tune type in which the tune has most often been written and played). This may be seen in the data record displayed in figure 4-6.

Performer: 16
 Record Label: Decca
 Release Number: 14006
 Tune Title on Record: Time to Go
 Standard Tune Title: Time to Go (or White Crow, The)
 Position on Record: A:2
 Tune Type: g
 Composer: 6
 Collection: 69(r)

Figure 4-6: A sample tunes data record.

Also with the tune titles, some tunes were found to have alternate titles; a common occurrence in instrumental folk music traditions. The hornpipe "Crossing the Minch," for example, written originally for the bagpipe but now a common fiddle tune in Cape Breton is also known as "MacNabb's Hornpipe" and "The Sailors Hornpipe." For the tunes that I found another name for, the reference to that alternate name was included in the standard tune title field. This is also seen in the data record in figure 4-6.

The prominent use of the album jacket and record label as the source for tune titles also posed some problems. In several cases, the tunes noted on record jackets were found not to correspond to the order of the tunes on the record itself (e.g. Carl MacKenzie's Rounder 7005, Welcome to Your Feet Again, in which the order of the tune selections on the record are different from the order noted on the album jacket). In addition, some recordings were found not to include the names of the tunes on the album covers or labels. Again, these were ascertained when possible by listening to the recordings.

Once the discography and tune listings were complete on the microcomputer, text files were created and the files were transferred to the Memorial University of Newfoundland mainframe computer for final editing and presentation purposes. The appendices that follow the concluding chapter are the outcome of this final process. Each is self-explanatory.

Chapter 5

CONCLUSION

On more than one occasion during the course of my research I heard the expression, "in Cape Breton the fiddle is king." If this be the case then commercial recordings have certainly enhanced its reign. This thesis has gathered ample evidence to prove that the records produced by Cape Breton fiddlers have played a significant role in the cultural process of the Island.

Markets for the sale of Cape Breton fiddle records have always been fairly limited. Fiddlers have never gained great wealth through the sales of their 78s, LPs, eight-tracks or cassettes. When the first Cape Breton fiddle records were recorded in the 1920s performers received little by way of financial remuneration. Even forty years later in the early 1960s when George Taylor of Rodeo Records coined the title "Fiddling to Fortune" for John Wilmot's and Dan R. MacDonald's records, fiddlers joked with some bitterness that the only fortune being made was Taylor's. This financial situation persisted until the mid-1970s at which point fiddlers began to produce and market their own recordings independent of established record companies. With independent production fiddlers have generated more income for themselves, though still no fortunes.

This study has shown how the truth in the title, "Fiddling to Fortune," has manifested itself in ways other than those tied directly to monetary gain.

For the fiddlers who have recorded commercially, records have played a significant role in the promotion of their semi-professional music careers in the region. To have merely produced a recording has been a statement of position in the community. Records have also worked closely with the medium of radio in promoting careers. Radio stations like CJFX in Antigonish and CJCB in Sydney once hosted live radio shows featuring fiddlers like Bill Lamey, Winston Fitzgerald and Angus Chisholm. Though this practice has all but stopped at present, these stations continue to air the fiddlers' commercial recordings on a regular basis.

Commercial recordings made by Cape Breton fiddlers may reveal much about repertoire, fiddle performance and accompaniment, but they are also more than mere musical documents. As mass culture artifacts, these records have generated their own listening and behavior patterns. Through extensive interviewing of fiddlers, record retailers, record consumers and others knowledgeable of the Cape Breton fiddle tradition I came to isolate four separate types of fiddle record consumers. These include people living in the Cape Breton region, Cape Bretoners living away from the Island, tourists, and others with musical or scholarly interests in the tradition. Although each of these groups is worthy of a study of its own in terms of their reasons for buying Cape Breton fiddle records, the group which includes Cape Bretoners living away from the Island was the one I found most intriguing. Fiddle music for these people has for many years served an important function as a cultural link with the "homeland." Recorded music has served the same function for the "exile" throughout the

world since the advent of the gramophone. Music romanticizes the homeland. It sifts the good memories from the bad. Small wonder, therefore, that the number of Cape Breton fiddle records sold to Cape Bretoners living in places like Boston, Detroit and Sudbury has always been high.

Narvaez and Laba have argued that the performance contexts of popular culture are "usually characterized by significant spatial and social distances between performers and audiences."²⁵⁷ When this notion was extended to the examination of learning practices in folk music the conclusion made was that learning contexts of popular culture may be usually characterized by significant spatial and social distances between teachers and pupils. The Cape Breton fiddle tradition offers one case, however, where the latter factor, social distances, does not generally apply. The reason for this rests in the fact that Cape Breton fiddle recordings are fairly limited in their market range. The majority of the fiddlers who use the records as a tool in the learning process (i.e. fiddlers living in Cape Breton) come from the same social environment as the recording artists themselves. It is often the case, because Cape Breton is so small and because the fiddling fraternity is a closely knit one, that the learner is already well acquainted with the recording artist. Exceptions to this situation exist where social distances do combine with spatial distances in the learning process. This is obviously the case with the enthusiasts of Cape Breton fiddling in Washington State, many of whom have never even set foot on the island, and therefore know little about its society and culture.

²⁵⁷Peter Narvaez and Martin Laba, Media Sense: The Folklore - Popular Culture Continuum (Bowling Green: Bowling Green State University Popular Press, 1986) 1.

An interesting observation that also comes out of this study is that the phonograph as a medium for learning is never found as the sole tool for learning repertoire and style, but instead acts as a supplement to other learning practices such as one-on-one instruction, listening during live performances and note-reading from the many published collections of Scottish and Cape Breton fiddle music. Again and again, in this regard, the fiddlers interviewed suggested that recordings were found valuable in the earlier stages in their careers when their respective styles were still developing. After achieving a certain level of professionalism, however, fiddlers used records only occasionally to expand repertoire.

At the heart of this study has been the discography. The suggestion came from my supervisor at the early stages of this work that a computer program might benefit the compilation of the discography and the later manipulation of the data. This was a wise piece of advice. The program that was used for this work was a database management program called dBASE III Plus which is now widely used to organize and manipulate large collections of data. This computer-aided approach to discography has broken ground in several respects. Though discographers in the past have made use of computer systems in the organization of their discographic information, through the use of this particularly "user friendly" database program, I have created a straightforward guide for other discographers doing similar work in the future. The possibilities for data manipulation through the use of this database computer program are limitless.

At the point of my self-imposed cut-off date of March 1988, the discography was current, including all of the commercial recordings that had been produced

by Cape Breton fiddlers during the fifteen years prior. Some gaps remained for the period preceding the early 1970s. Like the "state of the art" database computer program that I used in organizing the discography, however, the discography itself is now out of date. Five or six new recordings have been released since March 1988 by Jerry Holland, Winnie Chafe, and others. Along with the new recordings have come some new dynamics to Cape Breton fiddle record production. Jerry Holland, for example, released his Lively Steps recording on cassette format only, while Winnie Chafe has become the first Cape Breton fiddler to release a recording on compact disc.

In the future the discography database that was compiled for this thesis will be revised as new recordings are released and elusive 78s and LPs are found. For the meantime the document in its current form will exist as a resource for musicians, collectors and scholars alike.

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Wilmot, Johnny. MUNFLA Tape C8804/86-379. 13 August 1986.

Appendix A

Discography Information Sheet - 1

A: The Record

1. Performer: _____
(as listed on label)
2. Tune title(s) (place copyright credit in parentheses following title): _____

3. Album title: _____
4. Record Release # _____ 5. Master # _____
5. Record format: _____
6. Other relevant label information: _____

B: The Recording Session

7. Date of recording: _____
8. Place of recording: _____
9. Musicians on the record (identify instruments present even if names are not available): _____

10. Other relevant recording session information: _____

C: The Documentation Source

11. Location of source record: _____

12. Photo made of: _____ Record label; _____ Album covers
13. Tape copy made of record (give tape #): _____

14. Date: _____ Filled out by: _____

(use back for additional notes)

IMK/NVR 3/86

A copy of the discography information sheet used initially in the field.

Appendix B

Discography Information Sheet - 2

Performer: _____

Record Label: _____

Release Number: _____

Master Number: _____

Record Format: _____

Album Title: _____

Release Year: _____

Piano Accompaniment: _____

Guitar Accompaniment: _____

Bass or Drum Accompaniment: _____

Source/Source Number: _____

Photograph: _____

Tunes Identified: _____

Additional Information: _____

The later refined version of the discography information sheet designed to correspond with the field set up on the database computer program.

Appendix C

Tune Type Versions

CABAR FEIDH. (DEER'S ANTLERS.)

Reel.

117



Caber Feidh

Strathspey

Arranged by J. A. MacLellan

37



An example of two versions of the same tune. The first version of "Cabar Feidh," written in reel time, comes from the The Skye Collection, p. 117. The second, spelled "Caber Feidh" is written in strathspey time and is extracted from John A. MacLellan's collection of bagpipe music Music for the Highland Bagpipe, p. 37. Full bibliographic citations may be found in the "Legend for Tune Listing" section (appendix H).

Appendix D

How to Use the Discography

This discography is composed of three sections. The main section is organized alphabetically by the performers' names. The second section consists of anthology recordings and the third section, miscellaneous recordings. Group recordings such as those produced by the Five MacDonald Fiddlers and the Cape Breton Symphony are listed by the group name in the main section.²⁵⁸ For those fiddlers who appear on anthology, group or miscellaneous recordings, reference is given to their names in the record entry and, in addition, cross-reference is given under the performer's name, for example:

Cote, Gordon

appears on the following recording:

Miscellaneous	S. Fraser Coll.	no number
---------------	-----------------	-----------

Following the main discography is a "numerical" listing of the same recordings. Instead of being organized by performer, the numerical discography is organized by record label. Also included in this listing are performer names and album titles or master numbers for the 78s and 45s.

²⁵⁸ A more detailed explanation of these categories may be found on in the discography methodology chapter.

Below is a guide to the information categories included in each entry in the main discography.

D.1. Performer's Name

Chisholm, Angus

Celtic 007 [7385-1/7381-2]
 78 Rec. Date: Dec. 1935 Pub. Date: c. 1936
 Location: a 238, i, p. q
 Other Performers: Bess Siddall MacDonald (piano)

The performer's name precedes the list of his or her recordings.

D.2. Record Label

Celtic 007 [7385-1/7381-2]
 78 Rec. Date: Dec. 1935 Pub. Date: c. 1936
 Location: a 238, i, p. q
 Other Performers: Bess Siddall MacDonald (piano)

The record label is generally the name of the record company that produced the recording (e.g. the Celtic Record Company seen in the above entry). Many of the recordings documented in the discography were independently produced by the musicians themselves. In some of these cases the musicians have created their own label names (e.g. Carl MacKenzie's "CLM Records" and Sandy MacIntyre's "Ceilidh" label). Some independent productions, however, have no proper record label assigned to them. In these cases the term "no label name" has been placed in the record label position in the discography.

D.3. Release Number

Celtic

007

[7385-1/7381-2]

78 Rec. Date: Dec. 1935 Pub. Date: c. 1936

Location: a 238, i, p, q

Other Performers: Bess Siddall MacDonald (piano)

The release numbers appear as they were written on the record label or album jacket. A small number of recordings were produced without release numbers (e.g. Anthology; C.B. Magazine 3; Cape Breton Fiddlers on Early LPs). Written in lieu of the release number in these cases is "no number."

D.4. Master Numbers and Album Titles

Celtic

007

[7385-1/7381-2]

78 Rec. Date: Dec. 1935 Pub. Date: c. 1936

Location: a 238, i, p, q

Other Performers: Bess Siddall MacDonald (piano)

Rounder

7004

The Dances Down Here

[ROU-7004-A-RE-1/]

[ROU-7004-B-RE-1]

LP Rec. Date: 1975-76

Pub. Date: 1977

Location: k'V0076, q

Other Performers: Edmond Boudreau (bass) and Edward Irwin (piano)

In the case of LPs, album titles and master numbers have been listed. For 78 rpm and 45 rpm recordings which generally have no formal titles, master numbers alone have been included. Each master number entry consists of two numbers separated by a backslash (/). The first number refers to the master number on side A, and the second number refers to the master number on side B. As with the release numbers, a small number of 78s were produced without

master numbers. Written in lieu of the master numbers in these cases is "no master numbers."

D.5. Record Format

Celtic 007 [7385-1/7381-2]
 78 Rec. Date: Dec. 1935 Pub. Date: c. 1936
 Location: a 238, 1, p. q
 Other Performers: Bess Siddall MacDonald (piano)

Abbreviations for record formats take the following form:

LP = long playing record 78 = 78 rpm
 45 = 45 rpm Cass = cassette tape

D.6. Date of Recording

Celtic 007 [7385-1/7381-2]
 78 Rec. Date: Dec. 1935 Pub. Date: c. 1936
 Location: a 238, 1, p. q
 Other Performers: Bess Siddall MacDonald (piano)

The date of recording or the circa date (c.) is given where possible. If the date has not been verified, "n.d.," meaning "no date," is put in its place.

D.7. Date of Publication

Celtic 007 [7385-1/7381-2]
 78 Rec. Date: Dec. 1935 Pub. Date: c. 1936
 Location: a 238, 1, p. q
 Other Performers: Bess Siddall MacDonald (piano)

Again, the date of publication or the circa date (c.) is given where possible. If the date has not been verified, "n.d.," meaning "no date," is put in its place.

D.8. Location of Record

Celtic 007 [7385-1/7381-2]
78 Rec. Date: Dec. 1935 Pub. Date: c. 1936

Location: a 238, i, p, q

Other Performers: Bess Siddall MacDonald. (piano)

Abbreviations have been assigned to each public and private collection where records were located during the course of research. The series of numbers and/or letters which in some cases follow the abbreviation is the cataloguing reference assigned to the recording in that particular collection. The example above would indicate that the recording was found in the Beaton Institute collection where its cataloguing number is 238, and also in the collections of Archie Neil Chisholm, Herbie MacLeod and Paul Wells. Abbreviations take the following form:

a = Beaton Institute

i = Archie Neil Chisholm

b = U.C.C.B. Library

j = Johnny Wilmot

c = Angus MacDonald

k = CJFX

d = Donnie Campbell

m = Mrs. Bernie MacIsaac

e = Dave MacIsaac

n = Donnie MacDonald

f = Alex McKinnon

o = MUNFLA

g = Ian McKinnon

p = Herbie MacLeod

h = Neil Rosenberg

q = Paul Wells

D.9. Other Performers

Celtic 007 [7385-1/7381-2]
78 Rec. Date: Dec. 1935 Pub. Date: c. 1936
Location: a 238, i, p, q
Other Performers: Bess Siddall MacDonald (piano)

Where possible the names and instruments of accompanists and other performers on the recordings have been noted. In cases where specific instruments of accompaniment have been verified by listening to the recording, but the musicians are not named on the record label or album jacket, musicians are listed as "unidentified" (e.g. Other Performers: unidentified piano). With recordings that have not been listened to and for which, again, accompanying musicians are not named on the record label or album jacket, accompaniment is listed as "not noted."

Appendix E

Discography

E.1. Main Listing

Aucoin, Alcide

Decca 12021 [39082-A/39082-B]
 78 Rec. Date: 18 Nov. 1934 Pub. Date: c. 1935
 Location: a 207
 Other Performers: Elizabeth Maillet (piano)
 (Alick Gillis plays on the other side)

Beaton, Donald Angus

Dab DAB-1985 A Musical Legacy
 [DAB-1985-A/DAB-1985-B]
 LP Rec. Date: n.d. Pub. Date: 1985
 Location: d 849
 Other Performers: Elizabeth Beaton (piano), Joey Beaton (piano),
 John Allan Cameron (guitar), Mary Jessie
 MacDonald (piano) and Maybelle Chisholm
 MacQueen (piano)

Appears also on the following recording:

Beatons Rounder, 7011

Solar

SAR-2016

Jarvis Benoit

[SAR-2016-A/SAR-2016-B]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: k (Ray MacDonald)

Other Performers: Louis Benoit (guitar and mandolin), John

MacMillan (bass), Kevin Roach (dobro and guitar) and Andrew Russell (banjo)

Boyd, Colin J.

Brunswick 533

[ME-36407/ME-36408]

78 Rec. Date: 1932

Pub. Date: c. 1932

Location: a 199

Other Performers: Bess Siddall MacDonald (piano)

Brunswick 534

[ME-36405/ME-36406]

78 Rec. Date: 1932

Pub. Date: c. 1932

Location: a 198, p

Other Performers: Bess Siddall MacDonald (piano)

Celtic 001

[001-A/001-B]

78 Rec. Date: c. 1936

Pub. Date: c. 1936

Location: n, p

Other Performers: Bess Siddall MacDonald (piano)
(also issued on Decca 14026)

Celtic 003

[003-A/003-B]

78 Rec. Date: c. 1936

Pub. Date: c. 1936

Location: n, p

Other Performers: Bess Siddall MacDonald (piano)

Columbia 33506-F

*reference found only

78 Rec. Date: c. 1928

Pub. Date: c. 1928

Location:

Other Performers: not noted

Columbia 33514-F

*reference found only

78 Rec. Date: c. 1928

Pub. Date: c. 1928

Location:

Other Performers: not noted

Columbia 33520-F [113396-1-A-1/113398-2-A-3]
 78 Rec. Date: c. 1928 Pub. Date: c. 1928
 Location: a 215
 Other Performers: unidentified piano
 (also issued on Regal-Zonophone MR-938)

Decca 14026 [7100-1/7103-2]
 78 Rec. Date: c. 1936 Pub. Date: c. 1936
 Location: a 201
 Other Performers: Bess Siddall MacDonald (piano)
 (also issued on Celtif 001)

Decca 14028 *reference found only
 78 Rec. Date: c. 1935 Pub. Date: c. 1936
 Location:
 Other Performers: not noted

Regal-Zonophone MR-938 *reference found only
 78 Rec. Date: c. 1928 Pub. Date: June 1941
 Location:
 Other Performers: unidentified piano
 (also issued on Columbia 33520-F)

Celtic CX-37 *reference found only
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location:
 Other Performers: not noted

Shanachie CB-1 Pioneer Scottish Fiddle
 [CB-1-A/CB-1-B]
 LP Rec. Date: n.d. Pub. Date: 1979
 Location: d 537
 Other Performers: Bess Siddall MacDonald (piano) and other
 unidentified piano
 (includes selections released earlier on Brunswick 533 and 534,
 Celtic 001 and 003, and Columbia 33520-F)

Appears also on the following recording:

Anthology Celtic SCX-57

Briand, Elmer

Columbia 33520-F [113396-1-A-1/113398-2-A-3]
 78 Rec. Date: c. 1928 Pub. Date: c. 1928
 Location: a 215
 Other Performers: unidentified piano
 (also issued on Regal-Zonophone MR-938)

Decca 14028 [7100-1/7103-2]
 78 Rec. Date: c. 1936 Pub. Date: c. 1936
 Location: a 201
 Other Performers: Bess Siddall MacDonald (piano)
 (also issued on Celtic 001)

Decca 14028 *reference found only
 78 Rec. Date: c. 1935 Pub. Date: c. 1936
 Location:
 Other Performers: not noted

Regal-Zonophone MR-938 *reference found only
 78 Rec. Date: c. 1928 Pub. Date: June 1941
 Location:
 Other Performers: unidentified piano
 (also issued on Columbia 33520-F)

Celtic CX-37 *reference found only
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location:
 Other Performers: not noted

Shanachie CB-1 Pioneer Scottish Fiddle
 [CB-1-A/CB-1-B]
 LP Rec. Date: n.d. Pub. Date: 1979
 Location: d 537
 Other Performers: Bess Siddall MacDonald (piano) and other
 unidentified piano
 (includes selections released earlier on Brunswick 533 and 534,
 Celtic 001 and 003, and Columbia 33520-F)

Appears also on the following recording:

Anthology Celtic SCX-57

Briand, Elmer

Columbia ES-90102

Lord of the Dance

[ES-90102-A-1A/ES-90102-B-1A]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: k 80045, o R129da

Other Performers: John Allan Cameron (guitar)

Cameron, John Donald

Appears on the following recordings:

C.B. Symphony	Brownrigg	BRG-006
C.B. Symphony	Brownrigg	BRG-013
C.B. Symphony	Brownrigg	BRGCB5-001
C.B. Symphony	Glencoe	GMI-100
Miscellaneous	Apex	AL7-1845
Miscellaneous	Brownrigg	BRG-012
Miscellaneous	Stepping Stone	STP-001

Campbell, Dan J.

Celtic	006	[7392-1/7391-2]
78	Rec. Date: Dec. 1935	Pub. Date: c. 1936
Location: a 60, k, p		
Other Performers: Bess Siddall MacDonald (piano)		
(also issued on Decca 14031)		

Celtic	010	[7383-1/7382-2]
78	Rec. Date: Dec. 1935	Pub. Date: c. 1936
Location: a 59, i 10		
Other Performers: Bess Siddall MacDonald (piano)		

Celtic	011	[7398-1/7399-1]
78	Rec. Date: Dec. 1935	Pub. Date: c. 1936
Location: a 223, p, q		
Other Performers: Bess Siddall MacDonald (piano)		
(duet with Angus Allan Gillis)		

Celtic	017	[7388-1/7396-1]
78	Rec. Date: Dec. 1935	Pub. Date: c. 1936
Location: a 334, i, p		
Other Performers: Bess Siddall MacDonald (piano)		

Decca 14031 *reference found only
 78 Rec. Date: Dec. 1935 Pub. Date: c. 1936
 Location:
 Other Performers: not noted
 (also issued on Celtic 006)

Appears also on the following recording:

Anthology Celtic CX-1

Campbell, John

Rounder 7003 Cape Breton Violin Music
 [ROU-7003-A/ROU-7003-B]
 LP Rec. Date: June 1976 Pub. Date: 1976
 Location: d 306, o R740da, q
 Other Performers: Doug MacPhee (piano)

*no label name JC-123 Heritage Remembered
 [JC-123-A/JC-123-B]
 LP Rec. Date: 2 Apr. 1978 Pub. Date: 1978
 Location: b
 Other Performers: Doug MacPhee (piano)

*no label name JC-124 John Campbell and his Cape Breton Violin
 [JC-124-A/JC-124-B]
 LP Rec. Date: 17 Apr. 1978 Pub. Date: 1979
 Location: a, 168
 Other Performers: Doug MacPhee (piano) and Edmond Boudreau (bass)

*no label name JC-125 Sound of Cape Breton
 [JC-125-A/JC-125-B]
 LP Rec. Date: 23 Apr. 1980 Pub. Date: 1980
 Location: d 125, 1, p
 Other Performers: Doug MacPhee (piano) and Edmond Boudreau (guitar)

*no label name JC-126

Cape Breton on the Floor

[JC-126-A/JC-126-B]

LP Rec. Date: May 1981

Pub. Date: 1981

Location: d 534, p

Other Performers: Margaret Campbell (piano)

*no label name JC-127

A Dedication to the Gathering
of the Clans

[JC-127-A-RE1/JC-127-B-RE1]

LP Rec. Date: 23 April 1983

Pub. Date: 1983

Location: d 706, p

Other Performers: Margaret Campbell (piano)

Campbell, John Willie

Appears on the following recording:

Anthology

Topic

12-TS-354

Cape Breton Symphony

Brownrigg

BRG-005

Canada On Tour

[CSPS-2025-A-1A-2HZ/

CSPS-2025-B-1A-2HZ]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: d 818

Fiddlers: John Donald Cameron, Wilfred Gillis, Buddy MacMaster
and Sandy MacIntyreOther Performers: Bobby Brown (accordion and piano), John Allan
Cameron (guitar), Fred Collins (percussion),
Kathy Fraser (piano), Paul Langley (bass),
Peter Magadini (percussion), Steve Ozorak
(accordion) and Tom Szczegniak (bass)

Brownrigg

BRG-013

Pure Cape Breton: A Souvenir Album

[CSPS-2857-1/CSPS-2857-B]

LP Rec. Date: n.d.

Pub. Date: 1987

Location: g

Fiddlers: John Donald Cameron, Wilfred Gillis, Buddy MacMaster
and Sandy MacIntyre

Other Performers: Bobby Brown (accordion and piano), Ali Bennett

(guitar), John Allan Cameron (guitar), Kathy Fraser (piano), Paul Langley (bass), Brian Leonard (percussion), Dave MacIsaac (guitar), Steve Ozorak (accordion), Tom Szczegniak (bass) and Matt Watson (percussion)

(comprised of selections released earlier on Brownrigg BRG-005 and BRG-012)

Brownrigg	BRGCBS-001	<u>The Cape Breton Symphony: Fiddle</u> [CSPS-1834-A/CSPS-1834-B]
LP	Rec. Date: n.d.	Pub. Date: n.d.
Location: d 552		
Fiddlers: John Donald Cameron, Wilfred Gillis, Buddy MacMaster and Sandy MacIntyre		
Other Performers: Bobby Brown (accordion and piano), Dave MacIsaac (guitar), Ali Bennett (guitar), John Allan Cameron (guitar), Kathy Fraser (piano), Paul Langley (bass), Brian Leonard (percussion), Matt Watson (percussion), Steve Ozorak (accordion) and Tom Szczegniak (bass)		

Glencoe	GMI-001	<u>Cape Breton Symphony</u> [CSPS-1264-A-1A-2G/ CSPS-1264-B-1A-2G]
LP	Rec. Date: n.d.	Pub. Date: n.d.
Location: g		
Fiddlers: John Donald Cameron, Winston Scotty Fitzgerald, Wilfred Gillis and Jerry Holland		
Other Performers: Bobby Brown (piano), John Allan Cameron (guitar), Peter Magadini (percussion) and Tom Szczesniak (bass)		

Appear also on the following recordings:

Miscellaneous	Brownrigg	BRG-012
Miscellaneous	Stepping Stone	STP-001

Chafe, Winnie

Decca 14004 [39083/39084]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: a 226, p
 Other Performers: Elizabeth Maillet (piano)

Decca 14032 *reference found only
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location:
 Other Performers: not noted
 (also issued on Celtic 007)

Rodeo RO-141 [101/102]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: c, p (two copies)
 Other Performers: Maybelle Chisholm (piano) and Mickey McIntyre
 (guitar)*

Rodeo RO-142 [RO-103/RO-104]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: a 182, p. q
 Other Performers: Maybelle Chisholm (piano) and Mickey McIntyre
 (guitar)

Shanachie 14001 The Early Recordings of
Angus Chisholm
 LP Rec. Date: n.d. [SH-14001-A/SH-14001-B]
 Location: a 131, q Pub. Date: 1978

Other Performers: Bess Siddall MacDonald (piano), Elizabeth
 Maillet (piano), Maybelle Chisholm (piano)
 and Mickey McIntyre (guitar)
 (includes selections released earlier on Celtic 007, 009 and
 015, Decca 14004 and 14032, and Rodeo RO-141 and RO-142)

Appears also on the following recordings:

Anthology	Celtic	CX-1
Anthology	Celtic	SCX-57
Miscellaneous	Banff	RBS-1051

Columbia Scotch Band
 (see also Caledonia Scotch Band)

Columbia 37017-F [109184-2-A-1/109185-2-A-2]
 78 Rec. Date: 1928 Pub. Date: 1928
 Location: a 212
 Fiddlers: Dan Hughie MacEachern and Charlie MacKinnon
 Other Performers: Neil Lown (sp?) (banjo) and Dan Sullivan
 (piano) - other instruments unidentified

Cormier, Joseph

Hit Records PLP-1012 The Cheticamp Connection
 [PLP-1012-A/PLP-1012-B]
 LP Rec. Date: 4 Feb. 1983 Pub. Date: 1983
 Location: a 292
 Other Performers: Edmond Boudreau (bass) and Ethel Cormier
 (piano)

*no label name PLP-1057 The Cheticamp Connection -
Phase Two
 [PLP-1057-A/PLP-1057-B]
 LP Rec. Date: 21 Feb. 1986 Pub. Date: 1986
 Location: g
 Other Performers: Edmond Boudreau (bass) and Ethel Cormier
 (piano)

Rounder 7001 Scottish Violin Music from
Cape Breton Island
 [7001-1-RE-2-24086/
 7001-2-RE-2-24086]
 LP Rec. Date: n.d. Pub. Date: 1974
 Location: a 181, o R738da, q
 Other Performers: Edmond Boudreau (bass) and Edward Irwin
 (piano)

Rounder 7004 The Dances Down Home
 [ROU-7004-A-RE-1/
 ROU-7004-B-RE-1]
 LP Rec. Date: 1975-76 Pub. Date: 1977
 Location: k V0076, q
 Other Performers: Edmond Boudreau (bass) and Edward Irwin
 (piano)

Cormier, Pat

Appears on the following recording:

Miscellaneous S. Fraser Coll. no number

Cote, Gordon

Appears on the following recording:

Miscellaneous S. Fraser Coll. no number

Cranford, Paul

Appears on the following recording:

Miscellaneous S. Fraser Coll. no number

Cremo, Lee

Audat 477-9010 Lee Cremo and the Eastern Variation
 [477-9010-S1/477-9010-S2]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: a 120, q

Other Performers: Joseph MacMullin (guitar and piano), Wilfred
 Paul (guitar), James Poulette (guitar and
 vocals), Peter Stevens (percussion) and Gabriel
 Sylliboy (bass)

Audat 477-9032 The Cape Breton Fiddle of Lee Cremo
 and his Band

[477-9032-A-1A/477-9032-B-1A]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: a 119, o R1323da, q

Other Performers: not noted

Audat 477-9050 Lee Cremo
 [477-9050-A-1A/477-9050-B-1A]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: a 118, o R52da

Other Performers: not noted

Audat 477-9077

The Flying Fiddle of Lee Cremo

[477-9077-A-1A/477-9077-B-1A]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: k V0057

Other Performers: not noted

Audat 477-9088

Cape Breton Fiddling

[477-9088-A/477-9088-B]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: k V0084

Other Performers: not noted

Liberty L.M. 903

Champion Fiddler: Lee Cremo

(*reference found only)

LP Rec. Date: n.d.

Pub. Date: n.d.

Location:

Other Performers: Tom Bernard (guitar) and Gabriel Sylliboy
(piano) ~

Appears also on the following recordings:

Anthology Lismor LIFL-7012

Miscellaneous Audat. 477-3002

Miscellaneous Shag Rock SOTH-0001

Doubley, Leo

Celtic CE-088

[CT-28853/CT-28854]

45 Rec. Date: n.d.

Pub. Date: n.d.

Location: m

Other Performers: John Aucoin (piano), Joe Wayne (guitar) and Sean Wayne (bass)

(single released from Celtic CX-5)

Appears also on the following recording:

Miscellaneous Celtic CX-5

Doucet, Marcel

Appears on the following recordings:

Miscellaneous	C.C.B. Press	CCBP-003
Miscellaneous	C.C.B. Press	CCBP-1003
Miscellaneous	Shag Rock	SOOTH-0001

Ferguson, John

Appears on the following recordings:

Miscellaneous	Big Harold	BH-1008
Miscellaneous	Stepping Stone	STP-002
Miscellaneous	*no label name	WRC1-4065

Fitzgerald, Winston Scotty

Celtic 041 [11277/11258]
78 Rec. Date: c. 1957 Pub. Date: c. 1957
Location: a 217, 1, p (two copies)
Other Performers: Estwood Davidson (guitar), George LeDrew
(bass), Chippie MacDonald (percussion),
Mary Jessie MacDonald (piano)

Celtic 042 [11297/11284]
78 Rec. Date: c. 1957 Pub. Date: c. 1957
Location: a 220, p (two copies)
Other Performers: Estwood Davidson (guitar), George LeDraw
(bass), Chippie MacDonald (percussion),
Mary Jessie MacDonald (piano)

Mac MAC-1001 [Q-196/Q-196]
78 Rec., Date: n.d. Pub. Date: n.d.
Location: C, p
Other Performers: Estwood Davidson (guitar) and Beattie
Wallace (piano)
(also issued on Rodeo RO-113)

Mac MAC-1002 [M-1002-A/M-1002-B]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: c, p
 Other Performers: Estwood Davidson (guitar) and Beattie
 Wallace (piano)
 (also issued on Rodeo RO-114)

Mac MAC-1003 [no master numbers]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: e, p
 Other Performers: Estwood Davidson (guitar) and Beattie
 Wallace (piano)

Rodeo RO-113 *reference found only
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location:
 Other Performers: Estwood Davidson (guitar) and Beattie
 Wallace (piano)
 (also issued on Mac MAC-1001)

Rodeo RO-114 [RO-29/RO-30]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: a 262, k
 Other Performers: Estwood Davidson (guitar) and Beattie
 Wallace (piano)
 (also issued on Mac MAC-1002)

Rodeo RO-115 [RO-31/RO-32]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: a 264
 Other Performers: Estwood Davidson (guitar) and Beattie
 Wallace (piano)

Rodeo RO-119 [RO-51/RO-52]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: c, k, p (two copies)
 Other Performers: not noted

Rodeo RO-120 [RO-53/RO-54]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: c, p (two copies), q
 Other Performers: not noted

Rodeo RO-124
78 Rec. Date: n.d.
Location: c, k, p
Other Performers: not noted

[RO-57/RO-58]
Pub. Date: n.d.

Rodeo RO-127
78 Rec. Date: n.d.
Location: c, p (two copies)
Other Performers: not noted

[RO-66/RO-67]
Pub. Date: n.d.

Rodeo RO-136
78 Rec. Date: n.d.
Location: c, k, p
Other Performers: not noted

[RO-91/RO-92]
Pub. Date: n.d.

Rodeo RO-144
78 Rec. Date: n.d.
Location: c, e, p
Other Performers: not noted

[RO-107/RO-108]
Pub. Date: n.d.

Rodeo RO-149
78 Rec. Date: n.d.
Location: p
Other Performers: not noted

[RO-109/RO-110]
Pub. Date: n.d.

Rodeo RO-170
78 Rec. Date: n.d.
Location: a 181, p
Other Performers: not noted

[RO-343/RO-344]
Pub. Date: n.d.

Rodeo RO-202
78 Rec. Date: n.d.
Location:
Other Performers: Marie MacLellan (piano)

[RO-403/RO-404]
Pub. Date: n.d.

Banff RBS-1245

A Selection of New Jigs, Reels,
Strathspeys, Hornpipes & Waltzes
[MG-313/MG-314]

LP Rec. Date: n.d.
Location: d 620, o R714da
Other Performers: Estwood Davidson (guitar) and Beattie Wallace
(piano)
(also issued on Celtic SCX-59 and Rodeo RLP-101)

Pub. Date: n.d.

C.B. Magazine 3 no number

Winston "Scotty" Fitzgerald:78s and House Parties[no master numbers]

cass Rec. Date: 1958, 1970, 1982 Pub. Date: 1987

Location: g

Other Performers: Estwood Davidson (guitar), George LeDrew

(bass), Chippie MacDonald (percussion),

Mary Jessie MacDonald (piano), Lewis

MacIntyre (guitar) and Beatty Wallace (piano)

(includes selections released earlier on Celtic 041 and 042 and Rodeo RO-114, RO-115, RO-120, RO-127, RO-136, RO-144, RO-149, and RO-202)

Celtic CX-17

Canada's Outstanding ScottishFiddler [MG-109-3/MG-110]

LP Ret. Date: n.d.

Pub. Date: n.d.

Location: a 106, g, o R103da, q

Other Performers: Estwood Davidson (guitar) and Beattie Wallace (piano)

Celtic CX-21

*reference found only

LP Rec. Date: n.d.

Pub. Date: n.d.

Location:

Other Performers: not noted

Celtic CX-34

Winston-Scotty Fitzgerald and hisRadio Entertainers[MG-167/MG-168]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: d 95, g, o R104da, q

Other Performers: Estwood Davidson (guitar) and Beattie Wallace (piano)

(also issued on Rodeo RLP-1 and includes selections released earlier on Rodeo RO-113, RO-119, RO-120, RO-124, RO-127 and RO-170)

Celtic CX-40

It's New: Winston Scotty Fitzgerald[CX-40-side 1/CX-40-side 2]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: g, o R105da, q

Other Performers: Estwood Davidson (guitar) and Beattie Wallace (piano)

(includes selections released earlier on Rodeo RO-114 and RO-202)

- Celtic CX-44 The Inimigable Winston Scotty Fitzgerald
 [CX-44-side one/CX-44-side two]
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location: a 87, g, o R106da, q
 Other Performers: Estwood Davidson (guitar) and Catherine Ann Lamey (piano)
- Celtic SCX-59 A Selection of New Jigs, Strathspeys, Hornpipes and Waltzes [SCX-59-S1/SCX-59-B]
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location: g
 Other Performers: Estwood Davidson (guitar) and Beattie Wallace (piano)
 (also issued on Banff RBS-1245 and Rodeo RLP-101)
- Rodeo CCLP-2002 Canadian Cavalcade: The Music of Cape Breton
 [CCLP-2002A-8Y/CCLP-2002B-2Y]
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location: g
 Other Performers: Estwood Davidson (guitar) and unidentified piano
 (includes selections released earlier on Celtic CX-40 and CX-51, and Rodeo RO-113, RO-119, RO-120 and RO-127)
- Rodeo RLP-1 Canada's Outstanding Scottish Fiddler [MG-73/MG-74]
 LP Rec. Date: n.d. Pub. Date: c. 1953
 Location: e, f, g
 Other Performers: Estwood Davidson (guitar) and unidentified piano
 (also issued on Celtic CX-34 and includes selections released earlier on Rodeo RO-113, RO-119, RO-120, RO-124, RO-127 and RO-170)

Rodeo RLP-101 A Selection of New Jigs, Reels,
Strathspeys, Hornpipes & Waltzes
[MG-313/MG-314]
LP Rec. Date: n.d. Pub. Date: n.d.
Location: m
Other Performers: Estwood Davidson (guitar) and Beattie Wallace
(piano)
(also issued on Celtic SCX-59 and Banff RBS-1245)

Rodeo RLP-9 Winston Scotty Fitzgerald: Jigs and
Reels from Cape Breton
(*reference found only)
LP Rec. Date: n.d. Pub. Date: n.d.
Location:
Other Performers: not noted

Rodeo RLP-19 Winston Scotty Fitzgerald: Jigs and
Reels from Cape Breton
(*reference found only)
LP Rec. Date: n.d. Pub. Date: n.d.
Location:
Other Performers: not noted

Appears also on the following recordings:

C.B. Symphony	Glencoe	GM-100
Anthology	Banff	RBS-1123
Anthology	Banff	RBS-1145
Anthology	Banff	RBS-1263
Anthology	Banff	SBS-5123
Anthology	Celtic	CX-1
Anthology	Celtic	SCX-53
Anthology	Celtic	SCX-57
Anthology	Rodeo/Banff	CM-735
Miscellaneous	Banff	RBS-1051
Miscellaneous	Celtic	CX-16
Miscellaneous	Celtic	CX-49
Miscellaneous	Celtic	CX-51
Miscellaneous	Mariposa	M-75001
Miscellaneous	Rodeo	SRLP-27121

Five MacDonald Fiddlers

Celtic CX-20

The Five MacDonald Fiddlers

[no master number]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: K.V0052

Fiddlers: Allan MacDonald, Bernie MacDonald, Dan R. MacDonald

John A. MacDonald and Hugh A. MacDonald

Other Performers: Joan MacDonald (piano)

Celtic CX-30

The Five MacDonald Fiddlers

(*reference found only)

LP Rec. Date: n.d.

Pub. Date: n.d.

Location:

Fiddlers: Allan MacDonald, Bernie MacDonald, John A.

MacDonald, Hugh A. MacDonald and Bobby MacNeil

Other Performers: Joan MacDonald (piano)

Celtic CX-48

Scottish Reels, Jigs andStrathspeys by the FiveMacDonald Fiddlers

[CX-48-side #1/CX-48-side #2]

LP Rec. Date: n.d.

Date: n.d.

Location: G. q

Fiddlers: Allan MacDonald, Bernie MacDonald, Dan R. MacDonald

John A. MacDonald and Hugh A. MacDonald

Other Performers: Joan MacDonald (piano)

(also issued on Rodeo RLP-27)

Rodeo RLP-27

The Five MacDonald Fiddlers

[MG-143/MG-144]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: m

Fiddlers: Allan MacDonald, Bernie MacDonald, Dan R. MacDonald

John A. MacDonald and Hugh A. MacDonald

Other Performers: Joan MacDonald (piano)

(also issued on Celtic CX-48)

Appear also on the following recordings:

Anthology	Celtic	SCX-53
Anthology	Celtic	SCX-57
Miscellaneous	Celtic	CX-51

Gillis, Allick

Decca 12019 [39035-A/39036-B]
 78 Rec. Date: 1934 Pub. Date: 1934
 Location: a 204
 Other Performers: Elizabeth Maillet (piano) and the Inverness
 Serenaders - instruments unidentified

Decca 12020 [39041/39081]
 78 Rec. Date: 1934 Pub. Date: 1934
 Location: a 206
 Other Performers: Elizabeth Maillet (piano)

Decca 12021 [39080-A/39080-B]
 78 Rec. Date: 18 Nov. 1934 Pub. Date: c. 1936
 Location: a207
 Other Performers: Elizabeth Maillet (piano), Hugh Young (tap
 dance) and the Inverness Serenaders -
 instruments unidentified
 (Alcide Aucoin plays on the other side)

Decca 12050 [B-39039-A/39042-A]
 78 Rec. Date: 1934 Pub. Date: 1934
 Location: a 208
 Other Performers: Elizabeth Maillet (piano) and the Inverness
 Serenaders - instruments unidentified
 (side B also issued on side A of Decca 14017 and side A also
 issued in side B of Decca 14023)

Decca 14005 [39033/39034]
 78 Rec. Date: c. 1936 Pub. Date: c. 1936
 Location: a 229
 Other Performers: Elizabeth Maillet (piano) and the Inverness
 Serenaders - instruments unidentified

Decca 14006 [39037/39038]
 78 Rec. Date: c. 1936 Pub. Date: c. 1936
 Location: a 228
 Other Performers: Elizabeth Maillet (piano) and the Inverness
 Serenaders - instruments unidentified

Decca 14017 [B39039A/B39040A]
 78 Rec. Date: c. 1936 Pub. Date: c. 1936 -
 Location: p
 Other Performers: Elizabeth Mailliet (piano) and the Inverness
 Serenaders - instruments unidentified
 (side A also issued on side B of Decca 12050)

Decca 14023 [39042-A/39079-A]
 78 Rec. Date: c. 1937 Pub. Date: c. 1937
 Location: a 225
 Other Performers: Elizabeth Mailliet (piano) and the Inverness
 Serenaders - instruments unidentified
 (side B also issued on side A of Decca 12050)

Decca 14024 [39086/B-39085]
 78 Rec. Date: c. 1937 Pub. Date: c. 1937
 Location: a 227
 Other Performers: Elizabeth Mailliet (piano)

Gillis, Angus Allan

Celtic 008 [7387-1/7380-1]
 78 Rec. Date: Dec. 1935 Pub. Date: c. 1935
 Location: a 214, q
 Other Performers: Bess Siddall MacDonald (piano)
 (also issued on Decca 14030)

Celtic 008 [7390-1/7395-1]
 78 Rec. Date: Dec. 1935 Pub. Date: c. 1935
 Location: a 221, q
 Other Performers: Bess Siddall MacDonald (piano)
 (also issued on Decca 14033)

Celtic 011 [7398-1/7399-1]
 78 Rec. Date: Dec. 1935 Pub. Date: c. 1935
 Location: a 223
 Other Performers: Bess Siddall MacDonald (piano)
 (duet with Dan J. Campbell)

Celtic 014 [7382-2/7389-1]
 78 Rec. Date: Dec. 1935 Pub. Date: c. 1936
 Location: a 222
 Other Performers: Bess Siddall MacDonald (piano)

Decca 14030 *reference found only
 78 Rec. Date: c. 1936 Pub. Date: c. 1936
 Location:
 Other Performers: not noted
 (also issued on Celtic 005)

Decca 14033 *reference found only
 78 Rec. Date: c. 1936 Pub. Date: c. 1936
 Location:
 Other Performers: not noted
 (also issued on Celtic 008)

Appears also on the following recordings:

Anthology	Celtic	CX-1
Anthology	Celtic	SCX-57

Gillis, Wilfred

Celtic 053 [12234/12235]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: m
 Other Performers: Colin MacInnis (piano)

Celtic 055 [25358/25359]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: a 62
 Other Performers: Colin MacInnis (piano)

Celtic CX-45 Ariseig Aise
 [CX-45-side 1/CX-45-side 2]
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location: g, a 83
 Other Performers: Colin MacInnis (piano)
 (includes selections released earlier on Celtic 053 and 055)

Appears also on the following recordings:

C.B. Symphony	Brownrigg	BRQ-005
C.B. Symphony	Brownrigg	BRQ-013
C.B. Symphony	Brownrigg	BRQCBS-001
C.B. Symphony	Glencoe	GM1-100
Anthology	Celtic	SCX-57
Miscellaneous	Brownrigg	BRQ-012
Miscellaneous	Columbia	ES-90343
Miscellaneous	Stepping Stone	STP-001

Holland, Jerry

Boot BOS-7231 Master Cape Breton Fiddler
[BOS-7231-A-1/BOS-7231-B-1]
LP Rec. Date: 1982 Pub. Date: 1982
Location: f
Other Performers: Hilda Chiasson (piano) and Dave MacIsaac
(guitar)

Rounder 7008 Jerry Holland
[ROU-7008-A/ROU-7008-B]
LP Rec. Date: June 1976 Pub. Date: 1976
Location: d 300, q
Other Performers: Joe Beaton (piano)

Appears also on the following recordings:

C.B. Symphony	Glencoe	GMI-100
Anthology	Lismor	LIFL-7011
Anthology	Lismor	LIFL-7012
Miscellaneous	C.C.B. Press	CCBP-1005
Miscellaneous	S. Fraser Coll.	no number

Lamey, Bill

Apex 26350 [11487/11488]
78 Rec. Date: n.d. Pub. Date: n.d.
Location: C, p
Other Performers: Fr. John Angus Rankin (piano) (?)

Apex 25351 [11488/11489]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: c
 Other Performers: Fr. John Angus Rankin (piano) (?)

Celtic 027 [027-A/027-B]
 78 Rec. Date: c. 1943 Pub. Date: c. 1943
 Location: p (2 copies)
 Other Performers: Margaret MacDonald (piano)

Celtic 028 [028-A/028-B]
 78 Rec. Date: c. 1943 Pub. Date: c. 1943
 Location: n, p (2 copies), q
 Other Performers: Margaret MacDonald (piano)

Celtic 029 [CT-7321/CT-734]
 78 Rec. Date: c. 1943 Pub. Date: c. 1943
 Location: a 233, p (2 copies)
 Other Performers: Margaret MacDonald (piano)

Celtic 043 [11348/11349]
 78 Rec. Date: c. 1951 Pub. Date: c. 1951
 Location: a 235, p
 Other Performers: Lila Hashem (piano), unidentified percussion
 (duet with Joe MacLean)

Celtic 044 [044-A/044-B]
 78 Rec. Date: c. 1951 Pub. Date: c. 1951
 Location: n
 Other Performers: Lila Hashem (piano), unidentified bass and
 percussion

Celtic 045 [11431/11432]
 78 Rec. Date: c. 1951 Pub. Date: c. 1951
 Location: c
 Other Performers: Lila Hashem (piano), unidentified bass and
 percussion

Shanachie

14002

Classic Recordings ofScottish Fiddling

[SH-14002-A/SH-14002-B]

Pub. Date: 1979

LP Rec. Date: 1942-1952

Location: a 138

Other Performers: Lila Hashem (piano), Margaret MacDonald

(piano), Joe MacLean (fiddle), Fr. John
Angus Rankin (piano) and Woody Woodman
(percussion)(includes selections released earlier on Apex 26350, Celtic
027, 028, 029 and 044)

Appears also on the following recordings:

Anthology	Celtic
Anthology	Celtic
Miscellaneous	Celtic
Miscellaneous	Point

CX-1
SCX-57
CX-51
P-229

LeBlanc, Paddy

Celtic

CX-29

The Fiddling French Canadian Scot

[CT-17/CT-18]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: d

Other Performers: Marie MacLellan (piano)

Celtic

CX-41

Fiddlin' Scotty LeBlanc

[CX-41-Side 1/CX-41-Side 2]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: k V0053

Other Performers: not noted

Appears also on the following recordings:

Anthology	Celtic
Miscellaneous	Celtic

SCX-57
CX-51

Ley, Bernie

Banff

RBS-1081

Fiddlers Two

(*reference found only)

LP Rec? Date: n.d.

Pub. Date: c. 1985

Location:

Other Performers: Calvin Ledrew (guitar) and Lauerns Ledrew
(piano)

(duet album with Joe MacDougall)

Appears also on the following recordings:

Anthology	Banff	RBS-1081
Anthology	Celtic	SCX-57
Anthology	Banff	RBS-1194
Anthology	Banff	SBS-5123

MacDonald, Allan

Appears on the following recordings:

Five MacDonalds	Celtic	CX-20
Five MacDonalds	Celtic	CX-30
Five MacDonalds	Celtic	CX-48
Five MacDonalds	Rodeo	RLP-27
Anthology	Celtic	SCX-57

MacDonald, Bernie

Appears on the following recordings:

Five MacDonalds	Celtic	CX-20
Five MacDonalds	Celtic	CX-30
Five MacDonalds	Celtic	CX-48
Five MacDonalds	Rodeo	RLP-27
Anthology	Celtic	SCX-57

MacDonald, D. R.

Celtic 020 [9575/9574]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: c, k, p
 Other Performers: Michael J. MacDonald (piano)
 (also issued on Copley 8-502)

Celtic 040 [CT-15515/CT-15591]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: a 211, p
 Other Performers: J.D. MacKenzie (guitar)

Copley 8-500 [8-500-A-Brig O'Dee-V-B/
 8-500-A/Huron-9-B]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: a 213
 Other Performers: Mrs. Mary MacKenzie (piano)

Copley 8-501 [8-501-A/8-501-B]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: c
 Other Performers: Mrs. Mary MacKenzie (piano)

Copley 8-502 [J.S.S.-9-B/Miss B.-9-B]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: a 211
 Other Performers: J.D. MacKenzie (guitar)
 (also issued on Celtic 040)

Rodeo RO-155 [RO-316/RO-317]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: c
 Other Performers: Lila Hashem (piano)

Rodeo RO-164 [RO-333/RO-334]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: a 178, k
 Other Performers: Lila Hashem (piano)

Canadian 4614 Maritime Dances (?)
 Cavalcade (*reference found only)
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location:
 Other Performers: Colin MacInnis (piano)

Celtic

CX-28

Dan R. MacDonald

[CX-28-A-2-Y/CX-28-B-2-Y]

Pub. Date: n.d.

LP Rec. Date: n.d.

Location: d 319, g

Other Performers: Marie MacLellan (piano)

Celtic

CX-42

Dan R. MacDonald - violin

Colin R. MacInnis - piano

[CX-42-side 1/CX-42-side 2]

Pub. Date: n.d.

LP Rec. Date: n.d.

Location: a 43

Other Performers: Colin R. MacInnis (piano)

Rodeo

RLP-108

A Selection of Jigs, Reels,

Hornpipes, Strathspeys etc.

[MG-345/MG-346]

Pub. Date: n.d.

LP Rec. Date: n.d.

Location: d 357

Other Performers: Kathleen (MacMaster) Beaton (piano)

Rodeo

RLP-59

Fiddling to Fortune: Playing a

Selection of Strathspeys, Reels,

Jigs & Hornpipes [MG-205/MG-206]

Pub. Date: n.d.

LP Rec. Date: n.d.

Location: b MR152, k V0032

Other Performers: not noted

Appears also on the following recordings:

Five MacDonalds	Celtic	CX-20
Five MacDonalds	Celtic	CX-30
Five MacDonalds	Celtic	CX-48
Five MacDonalds	Rodeo	RLP-27
Anthology	C.B. Magazine 2	no number
Anthology	Celtic	CX-1
Anthology	Celtic	SCX-57
Miscellaneous	Celtic	CX-51

MacDonald, Dougie

Solar Audio WRC1-5803

Cape Breton Times

[WRC1-5803-A/WRC1-5803-B]

LP Rec. Date: n.d.

Pub. Date: 1988

Location: g

Other Performers: Dave MacIsaac (guitar) and John Morris Rankin (piano)

MacDonald, Howie

Solar SAR-A-017

Howie MacDonald and hisCape Breton Fiddle

[WRC1-4344-A/WRC1-4344-B]

LP Rec. Date: n.d.

Pub. Date: 1985

Location: g

Other Performers: Sandy MacDonald (guitar) and John Morris Rankin (piano)

*no label name WRC1-5582

A Taste of Cape Breton

[WRC1-5582-A/WRC1-5582-B]

LP Rec. Date: n.d.

Pub. Date: 1987

Location: g

Other Performers: Howie MacDonald (piano), Sandy MacDonald (guitar), Jim Rankin (percussion) and John Morris Rankin (bass and piano)

MacDonald, Hugh A.

Celtic 002

[7099-1/7101-2]

78 Rec. Date: c. 1936

Pub. Date: c. 1936

Location: e, p (2 copies), q

Other Performers: Bess Siddall MacDonald (piano)
(also issued on Decca 14027)

Celtic 004

[7105-2/7102-1]

78 Rec. Date: c. 1936

Pub. Date: c. 1936

Location: i, k, p, q

Other Performers: Bess Siddall MacDonald (piano)
(also issued on Decca 14029)

Anthology

Celtic

SCX-57

MacDonald, John A.

Celtic 032 [CT-10611/CT-10608]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: a 209
 Other Performers: Mrs. B. (Ann) MacNeil (piano)

Celtic 035 [CT-10603/CT-10602]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: a 178, p
 Other Performers: Mrs. B. (Ann) MacNeil (piano)

Celtic 038 [CT-10609/CT-10610]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: 1, p
 Other Performers: Mrs. B. (Ann) MacNeil (piano)

Celtic CX-11 Scottish Fiddling
 [CX-11-A-2-Y/CX-11-B-2-Y]
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location: a 303, q
 Other Performers: Barbara MacDonald (piano)

Celtic CX-39 *reference found only
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location:
 Other Performers: Barbara MacDonald (piano)

Rodeo RLP-75 Marches, Strathspeys, Reels &
Jigs of the Cape Breton Scot
 [MG-251/MG-252-2]
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location: k V0052
 Other Performers: Kathleen (MacMaster) Beaton (piano)

Appears also on the following recordings:

Five MacDonalds	Celtic	CX-20
Five MacDonalds	Celtic	CX-30
Five MacDonalds	Celtic	CX-48
Five MacDonalds	Rodeo	RLP-27

Anthology

Celtic

SCX-57

MacDonald, Little Jack

Celtic 022 [9745/9746]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: a 196, k, p
 Other Performers: Mrs. B. (Ann) MacNeil (piano)

Celtic 024 [9850/9851]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: c, p, q
 Other Performers: Mrs. B. (Ann) MacNeil (piano)

Celtic 026 [9937-1/9937-2]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: a 216, k, p
 Other Performers: Mrs. B. (Ann) MacNeil (piano)

Celtic 031 [10566/10607]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: a 218, k, p
 Other Performers: Mrs. B. (Ann) MacNeil (piano)

Celtic 034 [CT-10600/CT-10613]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: a 219, p
 Other Performers: Mrs. B. (Ann) MacNeil (piano)

Celtic 037 [CT-10601/CT-10614]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: k (Gus MacKinnon), p
 Other Performers: Mrs. B. (Ann) MacNeil (piano)

Celtic CX-23 The Bard of Scottish Fiddling -
Little Jack MacDonald
 LP Rec. Date: n.d. [CX-23-A-2-Y/CX-23-B-2-Y]
 Location: b MR352, g, q Pub. Date: n.d.
 Other Performers: Viola MacGuaig (piano)

Appears also on the following recordings:

Anthology	Celtic	CX-1
Anthology	Celtic	SCX-57
Anthology	Banff	RBS-1194
Anthology	Banff	SBS-5123

MacDonald, Mary

Appears on the following recording:

Anthology	Topic	12-TS-354
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MacDougall, Joe

Banff	RBS-1081	<u>Fiddlers Two</u> (*reference found only)
LP	Rec. Date: n.d.	Pub. Date: c. 1985
Location:		
Other Performers: Calvin Ledrew (guitar) and Lauerns Ledrew (piano)		
(duet album with Bernie Ley)		

Appears also on the following recordings:

Anthology	Banff	RBS-1081
Anthology	Celtic	SCX-57

MacDougall, Mike

C.B. Magazine 1	no number	<u>Mike MacDougall's Tape</u> <u>for Fr. Hector</u> [no master numbers]
cass	Rec. Date: n.d.	Pub. Date: 1985
Location: g		
Other Performers: Tim Donovan (guitar)		

Appears also on the following recordings:

Anthology	Topic	12-TS-354
Miscellaneous	Boot	BOS-7202
Miscellaneous	RCA	KXL-1-0202
Miscellaneous	Topic	12-TS-353

MacEachern, Dan Hughie

Appears on the following recordings:

Caledonia	Columbia	37022-F
Scotch Band		

Columbia	Columbia	37017-F
Scotch Band		

MacInnis, Dan Joe

Rodeo	RO-228	*reference found only
78	Rec. Date: c. 1957	Pub. Date: c. 1957
Location:		
Other Performers:	not noted	

Rodeo	RO-246	*reference found only
78	Rec. Date: c. 1957	Pub. Date: c. 1957
Location:		
Other Performers:	not noted	

Rodeo	RO-247	*reference found only
78	Rec. Date: c. 1957	Pub. Date: c. 1957
Location:		
Other Performers:	not noted	

Banff	RBS-1066	<u>The Cape Breton Fiddle</u> <u>of Dan Joe MacInnis</u> [MG-323/MG-324]
LP	Rec. Date: n.d.	Pub. Date: 1962
Location:	b 140, o R707da, q	
Other Performers:	Marie MacLellan (piano)	

Banff	RBS-1247	<u>Scottish Canadian Fiddle Music</u> [C-3/C-4]
LP	Rec. Date: n.d.	Pub. Date: 1964
Location:	a 78	
Other Performers:	Loretta Beaudry (piano)	
	(also issued on Celtic CX-36)	

Celtic CX-14

The Scottish Canadian Fiddle
of Dan Joe MacInnis
 [MG-417/MG-418]

LP Rec. Date: n.d.

Pub. Date: 1983

Location: a 105

Other Performers: Doug MacPhee (piano)

Celtic CX-36

Dan Joe MacInnis
 [C-3/C-4]

LP Rec. Date: n.d.

Pub. Date: 1984

Location: k V0072

Other Performers: Loretta Beaudry (piano)

(also issued on Banff RBS-1247)

Appears also on the following recordings:

Anthology	Banff	RBS-1123
Anthology	Banff	SBS-5123
Anthology	C.B. Magazine 2	no number
Anthology	Celtic	SCX-53
Anthology	Celtic	SCX-57
Anthology	Topic	12-TS-354
Anthology	U.C.C.B. Press	UCCBP-1007
Miscellaneous	Banff	RBS-1048
Miscellaneous	Banff	RBS-1051
Miscellaneous	Celtic	CX-51
Miscellaneous	S. Fraser Coll.	no number
Miscellaneous	Topic	12-TS-353

MacIntyre, Sandy

Ceilidh CLP-1001

Let's Have a Ceilidh
with Sandy MacIntyre

[CLP-1001-S-1/CLP-1001-S-1]

LP Rec. Date: n.d.

Pub. Date: 1974

Location: a 150, q

Other Performers: Sandy MacIntyre (guitar and piano)

*no label name SLM-1001

Cape Breton....My Land in Music

[SLM-1001-A/SLM-1001-B]

LP Rec. Date: n.d.

Pub. Date: c. 1980

Location: a 298

Other Performers: Sandy MacIntyre (piano) and Dave MacIsaac
(bass and piano)

Appears also on the following recordings:

C.B. Symphony	Brownrigg	BRG-005
C.B. Symphony	Brownrigg	BRG-013
C.B. Symphony	Brownrigg	BRGCB-001
Miscellaneous	Brownrigg	BRG-012
Miscellaneous	Stepping Stone	STP-001

MacIsaac, Dave

Appears on the following recordings:

Anthology	U.C.C.B. Press	UCCBP-1007
Miscellaneous	Banana Records	WRC3-2156
Miscellaneous	Boat	BOS-7202
Miscellaneous	Glencoe	GMI-002
Miscellaneous	S. Fraser Coll.	no number
Miscellaneous	U.C.C.B. Press	UCCBP-1008

MacIsaac, Joe

ARC

527

The Sound of Cape Breton

(*reference found only)

Pub. Date: n.d.

LP Rec. Date: n.d.

Location:

Other Performers: not noted

Celtic

CX-4

Joe MacIsaac's Old Time Band

[CT-26811/CT-26812]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: K V0031

Other Performers: Laurens (Skip) LeDrew (piano), Joe Ways
(guitar) and Sean Ways (bass)

Appears also on the following recordings:

Anthology	Banff	RBS-1123
Anthology	Banff	RBS-1137
Anthology	Banff	RBS-1145
Anthology	Banff	SBS-5123
Anthology	Celtic	SCX-57

MacKay, Alex Francis

Appears on the following recordings:

Anthology	Topic	12-TS-354
Miscellaneous	S. Fraser Coll.	no number
Miscellaneous	Topic	12-TS-353

MacKenzie, Carl

CLM Records	CLM-1000	<u>Tullochgorum</u> [CLM-1000-A/CLM-1000-B] Pub. Date: 1979
LP	Rec. Date: n.d.	
Location:	g	
Other Performers:	Dave MacIsaac (guitar) and Doug MacPhee (piano)	

CLM Records	CLM-1001	<u>...And his Sound is</u> <u>Cape Breton</u> [WRC-1-1548-A/ WRC-1-1548-B] Pub. Date: 1981
LP	Rec. Date: n.d.	
Location:	f	
Other Performers:	Doug MacPhee (piano) and Blanche Sophocleous (guitar)	

Rounder	7005	<u>Welcome to Your Feet Again</u> [RLP-7005-S-1/RLP-7005-S-2] Pub. Date: 1977
LP	Rec. Date: 1976	
Location:	d 296, q	
Other Performers:	Doug MacPhee (piano)	

*no label name CLM-1005

Tradition

[WRC-1-3982-A-1A-2H/

WRC-1-3982-B-1A-2H]

Pub. Date: 1985

LP Rec. Date: n.d.

Location: b 719, k

Other Performers: Hilda Chiasson (piano) and Dave MacIsaac
(guitar)

*no label name CLM-1005

Celtic Ceilidh

[WRC1-5063-1/WRC1-5063-2]

Pub. Date: 1987

LP Rec. Date: n.d.

Location: g

Other Performers: Hilda Chiasson (piano) and Dave MacIsaac
(guitar and bass)

*no label name WRC1-2733

Cape Breton Fancy

[WRC-1-2733-A-1A-2HK/

WRC-1-2733-B-1A-2HK]

Pub. Date: 1983

LP Rec. Date: n.d.

Location: a 193

Other Performers: Dave MacIsaac (guitar) and Doug MacPhee
(piano)

Appears also on the following recordings:

Anthology	Lismor	LIFL-7011
Anthology	Lismor	LIFL-7012
Miscellaneous	Boot	BOS-7202
Miscellaneous	S. Fraser Coll.	no number

MacKenzie, Hector

Appears on the following recordings:

Miscellaneous	S. Fraser Coll.	no number
Miscellaneous	World	WRC1-618

MacKinnon, Charlie

Appears on the following recordings:

Caledonia	Columbia	37022-F
Scotch Band		
Columbia	Columbia	37017-F
Scotch Band		

MacLean, Joe

Celtic	043	[11348/11349]
78	Rec. Date: c. 1951	Pub. Date: c. 1951
	Location: a 235	
Other Performers: Lila Hashem ² (piano) and unidentified percussion (duet with Bill Lamey)		

Celtic	045	*reference found only
78	Rec. Date: c. 1951	Pub. Date: c. 1951
	Location: c, p	
Other Performers: not noted		

Rodeo	RO-118	[RO-45/RO-46]
78	Rec. Date: n.d.	Pub. Date: n.d.
	Location: c, k, p	
Other Performers: not noted		

Rodeo	RO-123	[RO-47/RO-48]
78	Rec. Date: n.d.	Pub. Date: n.d.
	Location: c, p	
Other Performers: not noted		

Rodeo	RO-133	[RO-87/RO-88]
78	Rec. Date: n.d.	Pub. Date: n.d.
	Location: c, p	
Other Performers: Lila Hashem (piano)		

Rodeo	RO-150	[RO-306/RO-307]
78	Rec. Date: n.d.	Pub. Date: n.d.
	Location: k (Gus MacKinnon), p	
Other Performers: Lila Hashem (piano)		

Rodeo	RO-162	[RO-329/RO-330]
78	Rec. Date: n.d.	Pub. Date: n.d.
	Location: k (Gus MacKinnon), p	
Other Performers: Lila Hashem (piano)		

Rodeo	RO-163	[RO-331/RO-332]
78	Rec. Date: n.d.	Pub. Date: n.d.
	Location: a 179, p. q	
	Other Performers: Lila Hashem (piano)	
Rodeo	RO-192	[RO-377/RO-378]
78	Rec. Date: n.d.	Pub. Date: n.d.
	Location: c	
	Other Performers: Lila Hashem (piano) and Peter Dominic (percussion)	
Rodeo	RO-199	[RO-401/RO-402]
78	Rec. Date: n.d.	Pub. Date: n.d.
	Location: c	
	Other Performers: not noted	
Banff	RBS-1246	<u>Joe MacLean and his Old</u> <u>Time Scottish Fiddle</u> [MG-399/MG-400] Pub. Date: n.d.
LP	Rec. Date: n.d.	
	Location: a 40, g. q	
	Other Performers: Lila Hashem (piano)	
	(includes selections released earlier on Rodeo RO-133, RO-150, RO-162, RO-163, RO-192 and RO-199)	
Banff	RBS-1248	<u>Joe MacLean and his Old</u> <u>Time Scottish Fiddle</u> [MG-333-S-1/MG-334-S-2] Pub. Date: c. 1967
LP	Rec. Date: n.d.	
	Location: a 41, k V0075	
	Other Performers: Janet Cameron (piano)	
	(also issued on Rodeo RLP-107)	
Celtic	CX-12	<u>Joe MacLean and his Old</u> <u>Time Scottish Violin</u> (*reference found only) Pub. Date: n.d.
LP	Rec. Date: n.d.	
	Location:	
	Other Performers: not noted	

Celtic CX-32

Joe MacLean and his Old
Time Scottish Fiddle
 (*reference found only)
 Pub. Date: n.d.

LP Rec. Date: n.d.
 Location:
 Other Performers: not noted

Rodeo RLP-107

Joe MacLean and his Old
Time Scottish Fiddle
 [MG-344-S-1/MG-344-S-2]

LP Rec. Date: n.d.
 Location: d 380
 Other Performers: Janet Cameron (piano)
 (also issued on Banff RBS-1248)

Pub. Date: n.d.

Appears also on the following recordings:

Bill Lamey	Shanachie	14002
Anthology	Celtic	CX-1
Anthology	Celtic	SCX-53
Anthology	Celtic	SCX-57
Anthology	Topic	12-TS-354
Miscellaneous	Banff	RBS-1051
Miscellaneous	Celtic	CX-51

MacLean, John Neil

Appears on the following recordings:

Anthology	Topic	12-TS-354
Miscellaneous	S. Fraser Coll.	no number

MacLellan Trio

Celtic	049	[11742/11743]
78	Rec. Date: n.d.	Pub. Date: n.d.
Location: p		
Other Performers: Marie MacLellan (piano)		

Banff RBS-1257. The MacLellan Trio Play the
Music of Cape Breton
 [MG-401/MG-402]
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location: a 81
 Fiddlers: Donald MacLellan and Theresa MacLellan
 Other Performers: Marie MacLellan (piano)
 (also issued on Celtic CX-13)

Celtic CX-13 The MacLellan Trio Play the
Music of Cape Breton
 [MG-401/MG-402]
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location: e
 Fiddlers: Donald MacLellan and Theresa MacLellan
 Other Performers: Marie MacLellan (piano)
 (also issued on Banff RBS-1257)

Celtic CX-22 The MacLellan Trio
 [CT-3/CT-4]
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location: d 348
 Fiddlers: Donald MacLellan and Theresa MacLellan
 Other Performers: Marie MacLellan (piano)

Celtic CX-44 *reference found only
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location:
 Fiddlers: Donald MacLellan and Theresa MacLellan
 Other Performers: Marie MacLellan (piano)

Celtic CX-46 The MacLellan Trio
 (*reference found only)
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location: a 82
 Fiddlers: Donald MacLellan and Theresa MacLellan
 Other Performers: Marie MacLellan (piano)

Appears also on the following recordings:

Anthology	C.B. Magazine 2	no number
Anthology	Celtic	CX-1
Anthology	Celtic	SCX-57

MacLellan, Donald

Celtic 046 [11490/11491]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: c, p
 Other Performers: unidentified piano and percussion

Celtic 047 [11746/11747]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: c, k, p
 Other Performers: unidentified piano and percussion

Celtic 051 [12171/12174]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: p
 Other Performers: unidentified piano and percussion

Celtic 052 [12172/12173]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: p
 Other Performers: unidentified piano and percussion

Celtic 054 [12305/12304]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: a 61, p
 Other Performers: unidentified piano and percussion

Celtic 057 [12169/12303]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: k (Gus MacKinnon)
 Other Performers: unidentified piano and percussion

Celtic CX-35 Donald MacLellan
 [C-1/C-2]
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location: d 347
 Other Performers: Marie MacLellan (piano)
 (includes selections released earlier on Celtic 046,
 052 and 054)

Appears also on the following recordings:

MacLellan Trio	Banff	RBS-1257
MacLellan Trio	Celtic	CX-1

MacLellan Trio	Celtic	CX-13
MacLellan Trio	Celtic	CX-22
MacLellan Trio	Celtic	CX-44
MacLellan Trio	Celtic	CX-46
Anthology	C.B. Magazine 2	no number
Anthology	Celtic	SCX-57
Anthology	U.C.C.B. Press	UCCBP-1007
Miscellaneous	S. Fraser Coll.	no number

MacLellan, Jimmie

Celtic 033 [CT-10605/CT-10612]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: a 54, k, p, q
 Other Performers: Mrs. B. (Ann) MacNeil (piano)

Celtic 036 [CT-10604/CT-10608]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: c, p
 Other Performers: Mrs. B. (Ann) MacNeil (piano)

Celtic 039 [CT-10598/CT-10599]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: a*239, q
 Other Performers: Mrs. B. (Ann) MacNeil (piano)

Banff RBS-1032 Barn Dance Music - Presenting
Jimmie MacLellan and the
Cosy Cottars (reference
 found only)
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location:
 Other Performers: not noted

Banff RBS-1046 Jimmie MacLellan and the Cosy
Cottars Play Old Time Favorites
[MG-173/MG-174]
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location: o Russw
 Other Performers: Len Bedard (guitar), Bill Chandler (piano),
 Grant Morrison (percussion) and A. Rasi
 (accordion and sax)

Banff RBS-1063 Saturday Night Hoedown with Jimmie MacLellan and the Cozy Cottars
 (*reference found only)
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location:
 Other Performers: unidentified piano, guitar, bass and percussion

Celtic CX-26 The Scottish Side of Jimmie MacLellan [CT-12-A/CT-12-B]
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location: d 697
 Other Performers: Kathleen (MacMaster) Beaton (piano)

Appears also on the following recordings:

Anthology	Banff	RBS-1123
Anthology	Banff	RBS-1137
Anthology	Banff	RBS-1146
Anthology	Banff	RBS-1194
Anthology	Banff	RBS-1263
Anthology	Banff	SBS-5123
Anthology	Celtic	CX-1
Anthology	Celtic	SCX-57
Anthology	Holbourne	CM-710
Miscellaneous	Celtic	CX-51

MacLellan, Theresa

Celtic 048 [11748/11749]
 78 Rec. Date: n.d. Pub. Date: n.d.
 Location: p
 Other Performers: Marie MacLellan (piano) and unidentified percussion

Rounder 7006

A Trip to Mabou Ridge: Scottish
Music from Cape Breton Island
[ROU-7006-A-RE-1/
ROU-7006-A-RE-2]

LP Rec. Date: June 1976

Pub. Date: 1976

Location: f, q

Other Performers: Marie MacLellan (piano) and Blanche Sophocleous
(guitar)

Appears also on the following recordings:

MacLellan Trio	Banff	RBS-1257
MacLellan Trio	Celtic	CX-1
MacLellan Trio	Celtic	CX-13
MacLellan Trio	Celtic	CX-22
MacLellan Trio	Celtic	CX-44
MacLellan Trio	Celtic	CX-46
Anthology	C.B. Magazine 2	no number
Anthology	Celtic	SCX-57
Anthology	Topic	12-TS-354

MacMaster, Buddy

Appears on the following recordings:

C.B. Symphony	Brownrigg	BRG-005
C.B. Symphony	Brownrigg	BRG-013
C.B. Symphony	Brownrigg	BRGCB8-001
Anthology	C.B.C.	LM-470
Anthology	Lismor	LIFL-7011
Anthology	Lismor	LIFL-7012
Miscellaneous	Brownrigg	BRG-012
Miscellaneous	Stepping Stone	STP-001

MacNell, Bobby

Appears on the following recording:

Five MacDonalds	Celtic	CX-30
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MacNeil, Kyle

Appears on the following recordings:

Anthology	Lismor	LIFL-7012
Miscellaneous	*no label name	WRC1-4689

MacNeil, Lucy

Appears on the following recording:

Miscellaneous	*no label name	WRC1-4689
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Morais, Cliff

Appears on the following recording:

Miscellaneous	Inter Media	WRC1-1522
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Murphy, Joe

Rodeo	RO-125	*reference found only
78	Rec. Date: n.d.	Pub. Date: n.d.
Location:		
Other Performers: not noted		

Rodeo	RO-131	*reference found only
78	Rec. Date: n.d.	Pub. Date: n.d.
Location:		
Other Performers: not noted		

Rodeo	RO-135	*reference found only
78	Rec. Date: n.d.	Pub. Date: n.d.
Location:		
Other Performers: not noted		

Rodeo	RO-148	*reference found only
78	Rec. Date: n.d.	Pub. Date: n.d.
Location:		
Other Performers: not noted		

Rodeo RD-150
78 Rec. Date: n.d.
Location:
Other Performers: not noted

*reference found only
Pub. Date: n.d.

Rodeo RD-159
78 Rec. Date: n.d.
Location:
Other Performers: not noted

*reference found only
Pub. Date: n.d.

Banff RBS-1058

LP Rec. Date: n.d.
Location:
Other Performers: not noted

Barn Dance Music - Joe
Murphy and his Band
(*reference found only)
Pub. Date: n.d.

Banff RBS-1084

LP Rec. Date: n.d.
Location: k V0017
Other Performers: not noted

Joe Murphy and his Band Play
the Immortal Music of Jim McGill
[MG-359/MG-360]
Pub. Date: n.d.

Rodeo RLP-3

LP Rec. Date: n.d.
Location:
Other Performers: not noted

Barn Dance Music with Joe Murphy
and His Radio Swing Band
(*reference found only)
Pub. Date: n.d.

Appears also on the following recordings:

Anthology	Banff	RBS-1194
Anthology	Rodeo/Banff	CM-735
Miscellaneous	Banff	RBS-1051
Miscellaneous	Celtic	CX-51

Shaw, John

Appears on the following recording:

Miscellaneous S. Fraser Coll. no number

Stubbert, Brenda

*no. label name MMC-1001BS Tamerack'er Down with Brenda
Stubbert [WRC1-5253-1/
WCR1-5253-2]
 LP Rec. Date: n.d. Pub. Date: 1987
 Location: g
 Other Performers: Hilda Chiasson (piano) and Dave MacIsaac
 (guitar)

Wilmot, John

Rodeo RO-110 [RO-21/RO-22]
 78 Rec. Date: c. 1949 Pub. Date: c. 1949
 Location: c, p
 Other Performers: Maragret MacPhee (piano)

Rodeo RO-116 [RO-23/RO-24]
 78 Rec. Date: c. 1949 Pub. Date: c. 1949
 Location: p
 Other Performers: Margaret MacPhee (piano)

Buckshot BT-9005 Cape Breton Fiddling: All
Time Favorite Jigs, Reels
and Hornpipes
[BT-9005-A/BT-9005-B]
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location: b MR139, q
 Other Performers: Maybelle Chisholm (piano) and unidentified bass

Celtic CX-43 Johnny Wilmot
[CX-43-side 1/CX-43-side 2]

LP Rec. Date: n.d. Pub. Date: n.d.
 Location: j
 Other Performers: Tom Basker (harmonica), Chris Langan (tin
 whistle), Bill Legere (bass), Margaret MacPhee
 (piano) and Bill MacDonald (guitar)

Point P-234

Scottish and Irish Fiddle Tunes

[MG-502/MG-503]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: b MR138

Other Performers: Doug MacPhee (piano)

Rodeo RLP-47

Fiddling to Fortune

[MG-181/MG-182]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: d 359

Other Performers: Mrs. Leonard Leadbeater (piano)

Appears also on the following recordings:

Anthology	C.B. Magazine 2	no number
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Anthology	Celtic	SCX-57
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Miscellaneous	Banff	RBS-1051
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E.2. Anthology Recordings

Banff RBS-1123 16 Great Fiddle Tunes by 16 Fiddlers (*reference found only)
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location:
 C.B. Fiddlers: Winston Scotty Fitzgerald, Dan Joe MacInnis, Joe MacIsaac and Jimmie MacLellan
 Other Performers: not noted

Banff RBS-1137 16 Great Square Dance Tunes by Canada's Top Fiddlers (*reference found only)
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location: a
 C.B. Fiddlers: Joe MacIsaac and Jimmie MacLellan
 Other Performers: not noted

Banff RBS-1145 16 Great Barn Dance Tunes (*reference found only)
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location:
 C.B. Fiddlers: Winston Scotty Fitzgerald, Joe MacIsaac and Jimmie MacLellan
 Other Performers: not noted
 (includes selections released earlier on Celtic CX-4)

Banff RBS-1194 16 Great Jigs and Reels by Canada's Top Fiddlers
 [RBS-1194-side 1/
 RBS-1194-side 2]
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location: a 92
 C.B. Fiddler: Jimmie MacLellan and Joe Murphy
 Other Performers: not noted
 (includes selections released earlier on Banff RBS-1084)

Banff. RBS-1263

16 Great Canadian Fiddlers

[no master number]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: g

C.B. Fiddlers: Winston Scotty Fitzgerald and Jimmie MacLellan

Other Performers: Jim Allen (fiddle), Jack Greenough (fiddle),

Bill Guest (fiddle), Reg Hill (fiddle),
 Jim Magill (fiddle), Paul Menard (fiddle),
 Don Messer (fiddle), Johnny Mooring (fiddle),
 Vic Mullen (fiddle), Gerry Robichaud (fiddle),
 Frank Rodgers (fiddle), Cye Steel (fiddle),
 Graham Townsend (fiddle), John Woods (fiddle),
 and unidentified piano, guitar, bass and
 percussion

(includes selections released earlier on Celtic CX-44)

Banff SBS-5123

16 Great Fiddle Tunes

by 16 Great Fiddlers

[SBS-5123-A/SBS-5123-B]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: g

C.B. Fiddlers: Winston Scotty Fitzgerald, Bernie Ley and Joe
 MacDougall, Dan Joe MacInnis, Joe MacIsaac and
 Jimmie MacLellan

Other Performers: June Eikhard (fiddle), Ed Gyurki (fiddle),
 Rod Linnell (fiddle), Byron MacPhee (fiddle),
 Don Messer (fiddle) (and his Islanders),
 Johnny Mooring (fiddle), Vic Mullen (fiddle),
 Gerry Robichaud (fiddle), The Rodgers Brothers,
 (fiddle), The Shamrocks, Graham Townsend
 (fiddle), and unidentified piano, guitar, bass
 and percussion

(includes selections released earlier on Celtic CX-4, Rodeo
 RO-113 and RO-228)

C.B.C. LM-470

Atlantic Fiddling

[LM-470-A/LM-470-B]

LP Rec. Date: March 1979

Pub. Date: 1980

Location: a 174

C.B. Fiddlers: Winnie Chafe and Buddy MacMaster

Other Performers: Emile Benoit (fiddle), Kenny Chaisson (fiddle),
 Peter Chaisson (fiddle), Jack Greenough
 (fiddle) and Eddie Poirier (fiddle)

C.B. Magazine 2 no number

Cape Breton Fiddlers on Early LPs
[no master numbers]

cass Rec. Date: n.d.

Pub. Date: 1986

Location: g

C.B. Fiddlers: Dan R. MacDonald, Dan Joe MacInnis, Donald MacLellan and MacLellan Trio (Donald MacLellan and Theresa MacLellan) and John Wilmot

Other Performers: Tommy Basker (harmonica), Loretta Beaudry (piano), Lila Hashem (piano), Chris Langan (tin whistle), Mildred Leadbeater (piano), M. Legere (bass), Billy MacDonald (guitar), Colin MacInnis (piano), Marie MacLellan (piano), Doug MacPhee (piano), Margaret MacPhee (piano)

(includes selections released earlier on Celtic CX-13, CX-14, CX-35, CX-36, CX-42, CX-43, and Rodeo RO-47 and RO-59)

Celtic CX-1

Cape Breton Violins
[CT-24804/CT-24805]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: g

C.B. Fiddlers: Dan J. Campbell, Angus Chisholm, Angus Allan Gillis, Bill Lamey, Dan R. MacDonald, Little Jack MacDonald, Joe MacLean, Jimmie MacLellan and MacLellan Trio (Donald MacLellan and Theresa MacLellan)

Other Performers: Mrs. B. (Ann) MacNeil (piano), Bess Siddall MacDonald (piano), Lila Hashem (piano), Margaret MacDonald, Marie MacLellan (piano)

(includes selections released earlier on Celtic 008, 009, 011, 020, 022, 033, 041, 043, 044, 049 and 051)

Celtic CX-19

Fiddlers of Cape Breton Island
(*reference found only)

LP Rec. Date: n.d.

Pub. Date: n.d.

Location:

C.B. Fiddlers: not noted

Other Performers: not noted

Celtic SCX-53

24 Cape Breton Fiddle Medleys
[SCX-53-A/SCX-53-B]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: g

C.B. Fiddlers: Winston Scotty Fitzgerald, Five MacDonald

Fiddlers (Allan MacDonald, Bernie MacDonald,
 Dan R. MacDonald, Hugh A. MacDonald and John
 A. MacDonald), Dan Joe MacInnis and Joe MacLean
 Other Performers: Joan MacDonald (piano) and other
 unidentified piano
 (includes selections released earlier on Celtic CX-17, CX-26,
 CX-35, CX-36, CX-48, and Rodeo RO-133, RO-150, RO-162, RO-192
 and RO-199)

Celtic SCX-57 The Fiddlers of Cape Breton
 [SCX-59-A-2Y/SCX-59-B-2Y]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: g

C.B. Fiddlers: Colin J. Boyd, Elmer Briand, Angus Chisholm,
 Winston Scotty Fitzgerald, Five MacDonald
 Fiddlers (Allan MacDonald, Bernie MacDonald,
 Dan R. MacDonald, Hugh A. MacDonald and John
 A. MacDonald), Angus Allan Gillis, Bill Lamey,
 Paddy LeBlanc, Bernie Ley and Joe MacDougall,
 Dan R. MacDonald, Little Jack MacDonald, John
 A. MacDonald, Dan Joe MacInnis, Joe MacIsaac,
 Donald MacLellan, Jimmie MacLellan, MacLellan
 Trio (Donald MacLellan and Theresa MacLellan)
 and John Wilmet

Other Performers: Joan MacDonald (piano), Marie MacLellan
 (piano) and other unidentified piano

(includes selections released earlier on Celtic 008, 009,
 044, 055, CX-11, CX-13, CX-14, CX-17, CX-20, CX-23, CX-26,
 CX-41, CX-59 and Rodeo RO-054, RO-149 and RO-150)

Holbourne CM-710 50 Old Time Barn Dance Favorites
 [CM-710-1(2 & 3)-A/
 CM-710-1(2 & 3)-B]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: h

C.B. Fiddler: Jimmie MacLellan

Other Performers: not noted

Lismor

LIFL-7011

Down Home - Volume 1[LIFL-7011-A/LIFL-7011-B]

LP Rec. Date: n.d.

Pub. Date: 1985

Location: d 999

C.B. Fiddlers: Jerry Holland, Carl MacKenzie and Buddy MacMaster

Other Performers: Aly Bain (fiddle), La Bottine Souriante, The Boys of the Lough, Jean Carignan (fiddle),

Alvin Crow (vocal), Junior Daugherty (fiddle),
 Eddie Davidson (guitar), Dick Gimble (guitar),
 Johnny Gimble (fiddle), Willie Hunter (fiddle),
 Tommy Jarrell (fiddle) [with Paul Brown, Verlen
 Clifton and Frank Bodé - instruments
 unidentified], The Lerwick Lounge Ensemble,
 Bill Monroe and the Bluegrass Boys, Bill Neely
 (fiddle), Mark O'Connor (fiddle), Peter Rowan
 Band [Mark O'Connor (fiddle), Alan O'Bryant
 (banjo) and Roy Husky Jr. (bass)] Mike Seeger
 (fiddle) and Violet Tulloch (piano)

Lismor

LIFL-7012

Down Home - Volume 2[LIFL-7012-A/LIFL-7012-B]

LP Rec. Date: n.d.

Pub. Date: 1985

Location: d 1000

C.B. Fiddlers: Lee Cremo, Jerry Holland, Carl MacKenzie and Buddy MacMaster and Kyle MacNeil

Other Performers: Tom Anderson (fiddle), Aly Bain (fiddle), La Bottine Souriante, Jean Carignan (fiddle),
 Alvin Crow and the Pleasant Valley Boys,
 Annadeene Fraley (fiddle), J.P. Fraley
 (fiddle), The Lerwick Lounge Ensemble, Bill
 Monroe and the Bluegrass Boys, and the Peter
 Rowan Band [Mark O'Connor (fiddle), Alan
 O'Bryant (banjo) and Roy Husky Jr. (bass)]

Rodeo

RLP-61

The Fiddlers of Cape Breton Island(*reference found only)

LP Rec. Date: n.d.

Pub. Date: n.d.

Location:

C.B. Fiddlers: not noted

Other Performers: not noted

Rodeo/Banff

CM-735

Oldtime Fiddle Hits

[CM-735-1-A/CM-735-1-B/

CM-735-2-C/CM-735-2-D]

Pub. Date: n.d.

LP. Rec. Date: n.d.

Location: o R1386

C.B. Fiddlers: Winston Scotty Fitzgerald and Joe Murphy

Other Performers: not noted

(includes selections released earlier on Rodeo RLP-101)

Topic

12-TS-354

The Music of Cape Breton Island -Vol. 2: Cape BretonScottish Fiddle

[554-A-1-F/554-B-1-F]

LP Rec. Date: Aug.-Sept. 1976 Pub. Date: 1976

Location: g

C.B. Fiddlers: John Willie Campbell, Mary MacDonald, Mike MacDougall, Dan Joe MacInnis, Alex Francis MacKay, Joe MacLean, John Neil MacLean and Theresa MacLellan

Other Performers: Kevin McCormack (piano), Mary Jessie MacDonald (piano), George MacInnis (piano), Marie MacLellan (piano), Phillis MacLeod (piano) and Fr. John Angus Rankin (piano)

U.C.C.B. Press

UCCBP-1007

Celtic Music of Cape Breton -Vol. 1 [WRC1-3700-A/WRC1-3700-B]

LP Rec. Date: 27 Oct. 1984 Pub. Date: 1985

Location: g

C.B. Fiddlers: Dan Joe MacInnis, Dave MacIsaac and Donald MacLellan

Other Performers: George MacInnis (piano), Ronald MacLellan (piano) and John Morris Rankin (piano)

E.3. Miscellaneous Recordings

- Apex AL7-1645 Here Comes John Allan Cameron
 [MG-7886-2/MG-7877]
 LP Rec. Date: n.d. Pub. Date: 1973
 Location: k 80849
 C.B. Fiddler: John Donald Cameron
 Other Performers: Jessie Cameron (piano) and John Allan Cameron
 (guitar), Freddie McKenna (bass)
 (also issued on MCA Coral CB-35000)
- Audat 477-3002 50 Great Fiddle Hits
 [477-3002-A-1A/477-3002-B-1A/
 477-3002-C-1A/477-3002-D-1A]
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location: b MR116
 C.B. Fiddler: Lee Cremona
 Other Performers: Bill Guest (fiddle), Ray Meyers (fiddle) and
 Cye Steele (fiddle)
- Banana Records WRC3-2156 The Old Home Summer
 [WRC3-2156-A/WRC3-2156-B]
 LP Rec. Date: n.d. Pub. Date: 1982
 Location: k 10098
 C.B. Fiddler: Dave MacIsaac
 Other Performers: Finnigan and Friends
- Banff RBS-1048 Country Music - Canadian Style
 [MG-275/MG-276]
 LP Rec. Date: n.d. Pub. Date: n.d.
 Location: o Russw
 C.B. Fiddler: Dan Joe MacInnis
 Other Performers: Marie MacLellan (piano)

Banff

RBS-1051

Rodeo Records Salute To Sydney,
Cape Breton on its 175th
Anniversary DMG-271/MG-272]

Pub. Date: 1980

LP Rec. Date: n.d.

Location: a 79

C.B. Fiddlers: Angus Chisholm, Winston Fitzgerald, Dan Joe
 MacInnis, Joe MacLean, Joe Murphy (and his band)

and John Wilmot

Other Performers: Mae Campbell Cameron (vocal), MacDougall Girls
 Pipe Band, Charlie MacKinnon (guitar and vocal)
 and Peter Morrison (highland bagpipes)

(includes selections released earlier on Rodeo RO-141, RO-192,
 RO-202, RO-228 and RLP-47)

Big Harold

BH-1006

Fiddlers' Green - Kiltarlity

[BH-1006-A-1-Y/BH-1006-B-1-Y]

Pub. Date: 1975

LP Rec. Date: n.d.

Location: d 268

C.B. Fiddler: John Ferguson

Other Performers: Kiltarlity [John Ferguson, Mike, Roddy and
 Sheldon - unidentified instruments]

Boot

BOS-7202

Atlantic Folk Festival - 1979

[BOS-7202-A/BOS-7202-B]

Pub. Date: 1979

LP Rec. Date: n.d.

Location: k (Ray MacDonald)

C.B. Fiddlers: Mike MacDougall, Carl MacKenzie and Dave MacIsaac

Other Performers: 1755, Buddy and the Boys, The Breakwater Boys,
 Susan Crowe, Kevin Head and Friends, John Lacey
 and Gordon Quinton, Ron MacEachern and Jamie
 Snider, Dave MacPherson, John Murphy and Chorus
 and Ryan's Fancy

Boot

BOS-7239

Bay Born B'ys - Jim Martin

[BOS-7239-A/BOS-7239-B]

Pub. Date: 1984

LP Rec. Date: n.d.

Location: o R1184

C.B. Fiddler: John Allan Cameron

Other Performers: Bob O'Donovan (fiddle), Pig Robbins (piano),
 Jerry Strandbridge (guitar) and Pete Wade
 (guitar), unidentified bass and percussion

Brownrigg

BRG-012

A Salute to Scotland

[BRG-012-CSPS-2344-A/

BRG-012-CSPS-2344-B]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: d 872

C.B. Fiddlers: Cape Breton Symphony (John Donald Cameron, Wilfred Gillis, Sandy MacIntyre and Buddy MacMaster)

Other Performers: Dave Blades (vocals), Bobby Brown (accordion and piano), John Allan Cameron (guitar), Fred Collins (percussion), Marie Criscione (vocals), Kathy Fraser (piano), Lynne Joyce (vocals), Paul Langley (bass), Brian Leonard (percussion), Steve Ozorak (accordion), Joanne Storopoulidos (vocals), Chris Stevens (vocals), Tom Szczegniak (bass), Mike Thomas (vocals) and Matt Watson (percussion)

C.C.B. Press

CCBP-1001

Glendale '77

[CCBP-1001-A/CCBP-1001-B]

LP Rec. Date: 8-10 July 1977 Pub. Date: 1977

Location: f

C.B. Fiddlers: massed fiddle group

Other Performers: Maybelle Chisholm Doyle (piano), Betty Lou (MacMaster) MacNeil (piano), Barbara MacDonald Magone (piano), Members of the Inverness Strathspey and Reel Society, The P.E.I. Fiddlers Association, Wylde Thyme Pipe Band

C.C.B. Press

CCBP-1003

The Rise and Follies ofCape Breton: 1980

[CCBP-1003-A/CCBP-1003-B]

LP Rec. Date: n.d.

Pub. Date: 1980

Location: k 18

C.B. Fiddler: Marcel Doucet

Other Performers: Ralph Dillon (piano), Berkley Lamey (bass), Kathy MacGuire Lamey, Bryden MacDonald, Max MacDonald, Rita MacNeil (vocals), Gerard Morrison, Waynard Morrison, Raylene Rankin and Jo-anne Rolle

C.C.B. Press CCBP-1004

The Rise and Follies ofCape Breton: 1981

[CCBP-004-A/CCBP-004-B]

Pub. Date: 1981

LP Rec. Date: n.d.

Location: k

C.B. Fiddler: Jerry Holland

Other Performers: Ralph Dillon (piano), Bruce Timmons (guitar)
and unidentified bass

C.C.B. Press CCBP-1005

Cape Breton's Greatest Hits

[WRC-1-1794-A/WRC-1-1794-B]

Pub. Date: 1981

LP Rec. Date: n.d.

Location: a 241

C.B. Fiddler: Jerry Holland

Other Performers: Ralph Dillon (piano), Berkley Lamey (bass),
Beverly MacGillivray, Max MacDonald, Kennie
MacNeil, Maynard Morrison, Raylene Rankin,
Jo-anne Rolls and Bruce Timmons (guitar)

Celtic CX-5

Steel City Strings

[CT-27005/CT-27006]

Pub. Date: n.d.

LP Rec. Date: n.d.

Location: k V0003

C.B. Fiddler: Leo Doubley

Other Performers: John Aucoin (piano), Joe Waye (guitar) and
Sean Waye (bass)

Celtic CX-16

This is Cape Breton

[MG-417/MG-418]

Pub. Date: n.d.

LP Rec. Date: n.d.

Location: g

C.B. Fiddler: Winston Scotty Fitzgerald

Other Performers: Sandy Boyd (highland bagpipes), Al Foster
(narration), Hughie and Allen, Leo
MacIntyre, Anne Terry MacLellan (narration)
and the Sacred Heart Convent Senior High
School Glee Club

Celtic CX-18

Celtic Records Salutes Cape Breton
(reference found only)

LP Rec. Date: n.d.
 Location:
 C.B. Fiddlers: not noted
 Other Performers: not noted

Pub. Date: n.d.

Celtic CX-49

Shamrock, Heather and Maple Leaf
[CX-49-A/CX-49-B]

LP Rec. Date: n.d.
 Location: K S0138
 C.B. Fiddler: Winston Scotty Fitzgerald
 Other Performers: Omar Blondahl (guitar and vocal), Pat Carroll,
 The Celts, Ted Germaine, Charles Greville,
 Jim Harper, Carol Isaac, Bob King, Don Messer
 (fiddle), Johnny Mooring (fiddle), Waldo
 Munroe, The Shannakeys, Tom, Jim and Garth
 and John White

Pub. Date: n.d.

Celtic CX-51

This is Sydney

[CX-51-A-2/CX-51-B-2]

LP Rec. Date: n.d.
 Location: g
 C.B. Fiddlers: Winston Scotty Fitzgerald, Five MacDonald
 Fiddlers (Allan MacDonald, Bernie MacDonald,
 Dan R. MacDonald, Hugh A. MacDonald and John
 A. MacDonald), Bill Lamey and Joe MacLean,
 Scotty (Paddy) LeBlanc, Dan R. MacDonald,
 Dan Joe MacInnis, Jimmy MacLellan (and his
 band), Joe Murphy and John Wilnot
 Other Performers: Mac Campbell Cameron (vocal), Lauchlin Gillis
 (vocal), MacDougall Girls' Pipe Band, Charlie
 MacKinnon (vocal and guitar), Peter Morrison
 (highland bagpipes)
 (includes selections released earlier on Banff RBS-1066 and
 Celtic 043, CX-28, CX-29 and CX-48)

Pub. Date: n.d.

Columbia

ES-90343

Weddings, Wakes and Other Things

- John Allan Cameron

[ES-90341-A-1A-2G/B/

ES-90342-A-1A-2G/B]

Pub. Date: 1976

LP Rec. Date: n.d.

Location: k S0048

C.B. Fiddler: Wilfred Gillis

Other Performers: John A. Cameron (guitar and lead vocals),
Bonnie Beckwith (vocals), Bobbie Brown

(piano), Pee Wee Charles (steel guitar and dobro), Georges Herbert (guitar), Dennis Lepage (banjo), Robbie MacNeil (guitar and vocals), Colleen Peterson (vocals), John Renten (tambourine), Al Reak (percussion), Nancy Simmonds (vocals), Billy Speer (piano), Tom Szczegniak (bass) and Chris Whiteley (harmonica)

Glencoe

GMI-002

Freeborn Man - John Allan Cameron

[CSPS-1432-A/CSPS-1432-B]

Pub. Date: c. 1979

LP Rec. Date: n.d.

Location: f

C.B. Fiddler: John Allan Cameron (also guitar and vocals) and
Dave MacIsaac (also guitar)Other Performers: Al Bennett (vocals), Bobby Brown (accordion),
Jim Foraday (percussion), George Herbert (bass), Barry Keane (percussion), Fred Lavery (vocals), Curly Boy Stubbs (bass, guitar and vocals), Bruce Timmons (vocals), Jennifer Whalen (vocals) and Jack Zaza (flute and harmonica)

Inter Media

WRC-160

Festival of Scottish Fiddling -1973 "Live Performance"

[IMSC-3006-A/IMSC-3006-B]

LP Rec. Date: 6-8 July 1973

Pub. Date: 1973

Location: b MR114

C.B. Fiddlers: massed fiddle group

Other Performers: unidentified piano

Rodeo RLP-15

Rodeo Records Salute: Cape Breton
Island [MG-121/MG-122]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: e

C.B. Fiddlers: Winston Scotty Fitzgerald and Joe MacLean

Other Performers: not noted

Rodeo SRLP-27121

The Saga of Canadian Country
and Folk Music

[SRLP-2-7121-A-side 1/

SRLP-2-7121-A-side 2]

Pub. Date: n.d.

LP Rec. Date: n.d.

Location: d 159

C.B. Fiddler: Winston Scotty Fitzgerald

Other Performers: Estwood Davidson (guitar) and unidentified
piano(includes selections released earlier on Celtic SGX-59 and
Rodeo RO-113)

Rounder SS-0145

Traditional Music on Rounder
(*reference found only)

LP Rec. Date: n.d.

Pub. Date: n.d.

Location:

C.B. Fiddlers: Joe Cormier, Jerry Holland and Carl MacKenzie

Other Performers: not noted

Shag Rock SOTH-0001

Tarbot Anthology

[WRC-1-459-A/WRC-1-459-B]

Pub. Date: 1977

LP Rec. Date: n.d.

Location: a 58

C.B. Fiddlers: Jarvis Benoit, Lee Cremo and Marcel Doucet

Other Performers: Dennis and Lori Cox, Buddy and the Boys,
Ron MacEachern, Charlie MacKinnon, Kenzie
MacNeill, The Minglewood Band, Sam Moon,
Road, The Shore Folk and Bob Shulman

S. Fraser Coll. no number

Music from the Simon Fraser
Collection - Vol. 1 & Vol. 2
[no master numbers]

cass Rec. Date: n.d.

Pub. Date: 1982

Location: k (Ray MacDonald)

C.B. Fiddlers: Pat Cormier, Gordon Cote, Paul Cranford (also
banjo and mandolin), Jerry Holland, Dan Joe

MacInnis, Dave MacIsaac, Alex Francis MacKay,
Carl MacKenzie, Hector MacKenzie, Donald
MacLellan, John MacNeil, and John Shaw (also
mandolin)

Other Performers: Loretta Beaudry (piano), Mary Gillis (piano),
Mildred Leadbeater (piano), Sandy MacDonald
(piano), George MacInnis (piano), Ronald
MacLellan (piano), Doug MacPhee (piano),
Sonny Slade (guitar)

Stepping Stone STP-001

Cape Breton Night at the Cohn

[STP-001-A/STP-001-B]

LP Rec. Date: n.d.

Pub. Date: 1981

Location: d 702

C.B. Fiddlers: Cape Breton Symphony (John Donald Cameron,
Wilfred Gillis, Sandy MacIntyre and Buddy
MacMaster)

Other Performers: Jerome Aucoin (guitar and vocals), Al Bennett
(bass), Bobby Brown (accordion and piano),
Ralph Dillon (piano), Joella Foulde (guitar
and vocals), Doug Johnson (guitar and vocals),
Berkley Lamey (bass), Max MacDonald (guitar
and vocals), Kenzie MacNeil (guitar and
vocals), Rita MacNeil (vocals) and Waynard
Morrison (vocals)

Stepping Stone STP-002

Breaking Tradition - McGinty

[STP-002-A/STP-002-B]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: k I0119

C.B. Fiddler: John Ferguson (also banjo, guitar, mandolin,
mandolin cello and vocals)

Other Performers: McGinty [David Hickey (banjo, guitar, mandolin,
and vocals), John Ferguson, Don Moore (guitar,
mandolin, and vocals), Gattie Cook (bass) and
Andre LaCroix (percussion)], Rick Edgett
(guitar), Dan Martin (trombone), Sam Moon
(vocal), Steve Naylor (piano and synthesizers),
Pat Riley (bass, guitar, harmonica and vocal),
Joel, Michael, Maureen, Meghan and Eric Riley
(vocal) and Tom Roach (cabasa)

Topic 12-TS-353 The Music of Cape Breton Island -
Vol. 1: Gaelic Tradition in
Cape Breton [563-A-1-F/
563-B-1-F]

LP Rec. Date: Aug.-Sept. 1976 Pub. Date: 1976

Location: a 166

C.B. Fiddlers: Mike MacDougall, Dan Joe MacInnis and Alex
 Francis MacKay

Other Performers: Joe Burke (harmonica), Charlie Dobbin

(mandolin), Alexander Kerr (vocal), Murdo
 MacAskill (vocal), Kevin McCormick (piano),
 Tommy MacDonald (vocal), Mrs. Rod MacLean
 (vocal), Theresa MacLean (piano), Lauchie
 MacLellan (vocal), Marie MacLellan (piano),
 Malcolm Angus MacLeod (vocal), Alex MacNeil
 (mandolin), Neil MacNeil (vocal), The North
 Shore Singers, Fr. John Angus Rankin (piano)
 and John Shaw (vocal)

U.C.C.B. Press UCCEP-1008 The Octet: Songs of the Cape
[WRC1-5074-A1/WRC1-5074-B1]

LP Rec. Date: Jan. & Apr. 1986 Pub. Date: 1987

Location: g

C.B. Fiddler: Dave MacIsaac (also acoustic guitar)

Other Performers: Louis Benoit (mandolin), Jim Danson (violin),
 Joan Danson (violin), Yvonne De Roller (viola),
 Karen Langille (violin), Scott MacMillan
 (acoustic guitar and electric bass) and Andrew
 Russell (acoustic guitar and five-string banjo)

World WRC1-1273 Glendale '79 Live
[WRC-1-1273-A/WRC-1-1237-B]

LP Rec. Date: 6-8 July 1979 Pub. Date: 1979

Location: d 524

C.B. Fiddlers: massed fiddle group

Other Performers: Antigonish Student Fiddlers, Glengarry
 Fiddlers, Nova Scotia Highland Village Pipe
 Band, P.E.I. Fiddlers and unidentified piano

World

WRC1-618

Highland Village Ceilidh

[WRC1-618-1/WRC1-618-2]

LP Rec. Date: n.d.

Pub. Date: n.d.

Location: ●

C.B. Fiddler: Hector MacKenzie

Other Performers: Highland Village Pipe Band, The Gillis Sisters.

The Lighthouse Sisters, The Pipe Band Singers,
Gordon MacLean (piano), Aggie MacLennan.

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*no label name
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WRC1-4065

The Rise and Follies of Cape

Breton: 1785-1985.

[WRC1-4065-00000/

WRC1-4085-laughes]

Pub. Date: 1985

LP Rec. Date: n.d.

Location: k S0223

C.B. Fiddler: John Ferguson

Other Performers: Mary Colin Chisholm, Max MacDonald, McGinty
[John Ferguson, Dave Hickey and Don Moore],
Kathy MacGuire, Kenzie MacNeil, Doris Mason
(piano), Gerard Morrison, Maynard Morrison
and Raylene Rankin

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*no label name
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WRC1-4689

The Barra MacNeils

[WRC1-4689-1/WRC1-4689-2]

LP Rec. Date: Fall 1985

Pub. Date: 1986

Location: g

C.B. Fiddlers: Kyle MacNeil (also mandolin and vocals) and
Lucy MacNeil (also bodhran)

Other Performers: Dave MacIsaac (guitar) Sheumas MacNeil
(piano and vocals), Stewart MacNeil (bass,
penny whistle and vocals)

Appendix F

Numerical Discography Listing

The format of the entries in this listing differs somewhat from entries in the main discography. Each entry consists of two lines. The first includes the record label, followed by the release number and then the record format. The second line has just two pieces of information; the performer's name and the album title in the case of LPs and cassettes or the master numbers in the case of 78s and 45s. For more information on each of these categories of discographic information, see the "How to Use the Discography" section which precedes the main discography.

Arc	527	LP
MacIsaac, Joe		<u>The Sound of Cape Breton</u>
Apex	26350	78
Lamey, Bill		[11487/11488]
Apex	26351	78
Lamey, Bill		*reference found only
Apex	AL7-1645	LP
Miscellaneous		<u>Here Comes John Allan Cameron</u>
Apex	AL7-1650	LP
Cameron, John Allan		<u>The Mistral of Cranberry Lane</u>

Audat	477-3002	LP
Miscellaneous		<u>50 Great Fiddle Hits</u>
Audat	477-9010	LP
Cremo, Lee		<u>Lee Cremo and the Eastern Variation</u>
Audat	477-9032	LP
Cremo, Lee		<u>The Cape Breton Fiddle of Lee Cremo and his Band</u>
Audat	477-9050	LP
Cremo, Lee		<u>Lee Cremo</u>
Audat	477-9077	LP
Cremo, Lee		<u>The Flying Fiddle of Lee Cremo</u>
Audat	477-9088	LP
Cremo, Lee		<u>Cape Breton Fiddling</u>
Banana Records	WRC3-2156	LP
Miscellaneous		<u>The Old Home Summer</u>
Banff	RBS-1032	LP
MacLellan, Jimmie		<u>Barn Dance Music - Presenting Jimmie MacLellan and the Cosy Cottars</u>
Banff	RBS-1046	LP
MacLellan, Jimmie		<u>Jimmie MacLellan and the Cosy Cottars Play Old Time Favorites</u>
Banff	RBS-1048	LP
Miscellaneous		<u>Country Music - Canadian Style</u>
Banff	RBS-1051	LP
Miscellaneous		<u>Rodeo Records Salute To Sydney, Cape Breton on its 175th Anniversary</u>
Banff	RBS-1058	LP
Murphy, Joe		<u>Barn Dance Music - Joe Murphy and his Band</u>

Banff MacLellan, Jimmie	RBS-1063	LP <u>Saturday Night Hoedown with Jimmie MacLellan and the Cozy Cottars</u>
Banff MacInnis, Dan Joe	RBS-1066	LP <u>The Cape Breton Fiddle of Dan Joe MacInnis</u>
Banff Anthology	RBS-1081	LP <u>Fiddlers Two</u>
Banff Murphy, Joe	RBS-1084	LP <u>Joe Murphy and his Band play the Immortal Music of Jim McGill</u>
Banff Anthology	RBS-1123	LP <u>16 Great Fiddle Tunes by 16 Great Fiddlers</u>
Banff Anthology	RBS-1137	LP <u>16 Great Square Dance Tunes by Canada's Top Fiddlers</u>
Banff Anthology	RBS-1146	LP <u>16 Great Barn Dance Tunes</u>
Banff Anthology	RBS-1194	LP <u>16 Great Jigs and Reels by Canada's Top Fiddlers</u>
Banff Fitzgerald, Winston	RBS-1246	LP <u>A Selection of New Jigs, Reels, Strathspeys, Hornpipes & Waltzes</u>
Banff MacLean, Joe	RBS-1246	LP <u>Joe MacLean and his Old Time Scottish Fiddle</u>
Banff MacInnis, Dan Joe	RBS-1247	LP <u>Scottish Canadian Fiddle Music</u>

Banff MacLean, Joe	RBS-1248	LP <u>Joe MacLean and his Old Time Scottish Fiddle</u>
Banff MacLellan Trio	RBS-1257	LP <u>The MacLellan Trio Play the Music of Cape Breton</u>
Banff Anthology	RBS-1263	LP <u>16 Great Canadian Fiddlers</u>
Banff Anthology	SBS-5123	LP <u>16 Great Fiddle Tunes by 16 Great Fiddlers</u>
Big Harold Miscellaneous	BH-1006	LP <u>Fiddlers' Green - Kiltarlity</u>
Boot Miscellaneous	BOS-7202	LP <u>Atlantic Folk Festival - 1979</u>
Boot Holland, Jerry	BOS-7231	LP <u>Master Cape Breton Fiddler</u>
Boot Miscellaneous	BOS-7239	LP <u>Jim Martin - Bay Born B'ye</u>
Brownrigg Cape Breton Symphony	BRG-005	LP <u>Canada On Tour</u>
Brownrigg Miscellaneous	BRG-012	LP <u>A Salute to Scotland</u>
Brownrigg Cape Breton Symphony	BRG-013	LP <u>Pure Cape Breton: A Souvenir Album</u>
Brownrigg Cape Breton Symphony	BRCCBS-001	LP <u>The Cape Breton Symphony: Fiddle</u>
Brunswick Boyd, Colin J.	533	78 [ME-36407/ME-36408]

Brunswick	534.	78	
Boyd, Colin J.			[ME-36405/ME36406]
Buckshot	BT-9005	LP	
Wilnot, Johnny			<u>Cape Breton Fiddling: "All Time Favorite Jigs, Reels and Hornpipes"</u>
C.B. Magazine 1	no number	Cass	
MacDougall, Mike,			<u>Mike MacDougall's Tapes for Fr. Hector</u>
C.B. Magazine 2	no number	Cass	
Anthology			<u>Cape Breton Fiddlers on Early LPs</u>
C.B. Magazine 3	no number	Cass	
Fitzgerald, Winston			<u>Winston "Scotty" Fitzgerald: 78s and House Parties</u>
C.B.C.	LM-470	LP	
Anthology			<u>Atlantic Fiddling</u>
C.C.B. Press	CCBP-1001	LP	
Miscellaneous			<u>Glendale '77</u>
C.C.B. Press	CCBP-1003	LP	
Miscellaneous			<u>The Rise and Follies of Cape Breton - 1980</u>
C.C.B. Press	CCBP-1004	LP	
Miscellaneous			<u>The Rise and Follies of Cape Breton: 1981</u>
C.C.B. Press	CCBP-1005	LP	
Miscellaneous			<u>Cape Breton's Greatest Hits</u>
CLM Records	CLM-1000	LP	
MacKenzie, Carl			<u>Tullochgorum</u>
CLM Records	CLM-1001	LP	
MacKenzie, Carl			<u>...And his Sound is Cape Breton</u>
Can. Cavalcade	4614	LP	
MacDonald, Dan R.			<u>Maritime Dances</u>

Ceilidh	CLP-1001	LP
MacIntyre, Sandy		<u>Let's Have a Ceilidh with Sandy MacIntyre</u>
Celtic	CE-068	45
Doubley, Leo		[CT-26653/CT-26654]
Celtic	001	78
Boyd, Colin J.		[001-A/001-B]
Celtic	002	78
MacDonald, Hugh A.		[7099-1/7101-2]
Celtic	003	78
Boyd, Colin J.		[003-A/003-B]
Celtic	004	78
MacDonald, Hugh A.		[7105-2/7102-1]
Celtic	Q05	78
Gillis, Angus Allan		[7387-1/7380-1]
Celtic	006	78
Campbell, Dan J.		[7392-1/7891-2]
Celtic	007	78
Chisholm, Angus		[7385-1/7381-2]
Celtic	008	78
Gillis, Angus Allan		[7390-1/7395-1]
Celtic	009	78
Chisholm, Angus		[7397-2/7394-2]
Celtic	010	78
Campbell, Dan J.		[7383-1/7382-2]
Celtic	011	78
Campbell, Dan J. & Angus Allan Gillis		[7398-1/7399-1]
Celtic	012	78
MacDonald, Hugh A.		[012-A/012-B]

Celtic	013	78
MacDonald, Hugh A.		[013-A/013-B]
Celtic	014	78
Gillis, Angus Allan		[7382-2/7389-1]
Celtic	015	78
Chisholm, Angus		[7384-1/7393-2]
Celtic	016	78
MacDonald, Hugh A.		[7860-1/7859-2]
Celtic	017	78
Campbell, Dan J.		[7388-1/7396-1]
Celtic	018	78
MacDonald, Hugh A.		[7863-1/7862-1]
Celtic	019	78
MacDonald, Hugh A.		[7866-1/7867-2]
Celtic	020	78
MacDonald, Dan R.		[9575/9574]
Celtic	022	78
MacDonald, Little Jack		[9745/9746]
Celtic	024	78
MacDonald, Little Jack		[9850/9851]
Celtic	026	78
MacDonald, Little Jack		[9937-1/9937-2]
Celtic	027	78
Lamey, Bill.		[027-A/027-B]
Celtic	028	78
Lamey, Bill		[028-A/028-B]
Celtic	029	78
Lamey, Bill		[CT-7321/CT-734]

Celtic	031	78
MacDonald, Little Jack		[10566/10607]
Celtic	032	78
MacDonald, John A.		[CT-10611/CT-10608]
Celtic	033	78
MacLellan, Jimmie		[CT-10605/CT-10612]
Celtic	034	78
MacDonald, Little Jack		[CT-10600/CT-10613]
Celtic	035	78
MacDonald, John A.		[CT-10603/CT-10602]
Celtic	036	78
MacLellan, Jimmie		[CT-10604/CT-10606]
Celtic	037	78
MacDonald, Little Jack		[CT-10601/CT-10614]
Celtic	038	78
MacDonald, John A.		[CT-10609/CT-10610]
Celtic	039	78
MacLellan, Jimmie		[CT-10598/CT-10599]
Celtic	040	78
MacDonald, Dan R.		[CT-15615/CT-15591]
Celtic	041	78
Fitzgerald, Winston		[11277/11258]
Celtic	042	78
Fitzgerald, Winston		[11297/11284]
Celtic	043	78
Lamey, Bill		[11348/11349]
Celtic	044	78
Lamey, Bill		[044-A/044-B]

Celtic	045	78	reference found only
Lamey, Bill			
Celtic	046	78	
MacLellan, Donald		[11490/11491]	
Celtic	047	78	
MacLellan, Donald		[11746/11747]	
Celtic	048	78	
MacLellan, Theresa		[11748/11749]	
Celtic	049	78	
MacLellan Trio		[11742/11743]	
Celtic	051	78	
MacLellan, Donald		[12171/12174]	
Celtic	052	78	
MacLellan, Donald		[12172/12173]	
Celtic	053	78	
Gillis, Wilfred		[12234/12235]	
Celtic	054	78	
MacLellan, Donald		[12305/12304]	
Celtic	055	78	
Gillis, Wilfred		[25358/25359]	
Celtic	057	78	
MacLellan, Donald		[12169/12303]	
Celtic	CX-1	LP	
Anthology		<u>Cape Breton Violins</u>	
Celtic	CX-4	LP	
MacIsaac, Joe		<u>Joe MacIsaac's Old Time Band</u>	
Celtic	CX-5	LP	
Miscellaneous		<u>Steel City Strings</u>	

Celtic	CX-11	LP
MacDonald, John A.		<u>Scottish Fiddling</u>
Celtic	CX-12	LP
MacLean, Joe		<u>Joe MacLean and his Old Time</u> <u>Scottish Violin</u>
Celtic	CX-13	LP
MacLellan Trio		<u>The MacLellan Trio Play the</u> <u>Music of Cape Breton</u>
Celtic	CX-14	LP
MacInnis, Dan Joe		<u>The Scottish Canadian Fiddle</u> <u>of Dan Joe MacInnis</u>
Celtic	CX-16	LP
Miscellaneous		<u>This is Cape Breton</u>
Celtic	CX-17	LP
Fitzgerald, Winston		<u>Canada's Outstanding Scottish</u> <u>Fiddler</u>
Celtic	CX-18	LP
Miscellaneous		<u>Celtic Records Salutes</u> <u>Cape Breton</u>
Celtic	CX-19	LP
Anthology		<u>Fiddlers of Cape Breton Island</u>
Celtic	CX-20	LP
Five MacDonald Fiddlers		<u>The Five MacDonald Fiddlers</u>
Celtic	CX-21	LP
Fitzgerald, Winston		*reference only found
Celtic	CX-22	LP
MacLellan Trio		<u>The MacLellan Trio</u>
Celtic	CX-23	LP
MacDonald, Little Jack		<u>The Bard of Scottish Fiddling -</u> <u>Little Jack MacDonald</u>

Celtic	CX-28	LP
MacLellan, Jimmie		<u>The Scottish Side of Jimmie MacLellan</u>
Celtic	CX-28	LP
MacDonald, Dan R.		<u>Dan R. MacDonald</u>
Celtic	CX-29	LP
LeBlanc, Paddy		<u>The Fiddling French Canadian Scot</u>
Celtic	CX-30	LP
Five MacDonald Fiddlers		<u>The Five MacDonald Fiddlers</u>
Celtic	CX-32	LP
MacLean, Joe		<u>Joe MacLean and his Old Time Scottish Fiddle</u>
Celtic	CX-34	LP
Fitzgerald, Winston		<u>Winston Scotty Fitzgerald and his Radio Entertainers</u>
Celtic	CX-35	LP
MacLellan, Donald		<u>Donald MacLellan</u>
Celtic	CX-36	LP
MacInnis, Dan Joe		<u>Dan Joe MacInnis</u>
Celtic	CX-37	LP
Boyd, Colin J.		*reference found only
Celtic	CX-39	LP
MacDonald, John A.		*reference found only
Celtic	CX-40	LP
Fitzgerald, Winston		<u>It's New: Winston Scotty Fitzgerald</u>
Celtic	CX-41	LP
LeBlanc, Paddy		<u>Fiddlin' Scotty LeBlanc</u>

Celtic CX-42
MacDonald, Dan R.

LP
Dan R. MacDonald - violin
Colin R. MacInnis - piano

Celtic CX-43
Wilmot, Johnny

LP
Johnny Wilmot

Celtic CX-44
Fitzgerald, Winston

LP
The Inimitable Winston Scotty
Fitzgerald

Celtic CX-45
Gillis, Wilfred

LP
Arisaig Airs

Celtic CX-46
MacLellan Trio

LP
The MacLellan Trio

Celtic CX-48
Five MacDonald Fiddlers

LP
Scottish Reels, Jigs and
Strathspeys by the
Five MacDonald Fiddlers

Celtic CX-49
Miscellaneous

LP
Shamrock, Heather and Maple
Leaf

Celtic CX-51
Miscellaneous

LP
This is Sydney

Celtic SCX-53
Anthology

LP
24 Cape Breton Fiddle Medleys

Celtic SCX-56
Briand, Elmer

LP
The Cape Breton Fiddle of Elmer
Briand

Celtic SCX-57
Anthology

LP
The Fiddlers of Cape Breton

Celtic SCX-58
Briand, Elmer

LP
Elmer Briand and his Cape Breton
Fiddle

Celtic	SCX-59	LP
Fitzgerald, Winston		<u>A Selection of New Jigs, Strathspeys, Hornpipes and Waltzes</u>
Columbia	33508-F	78
Boyd, Colin J.		*reference found only
Columbia	38514-F	78
Boyd, Colin J.		*reference found only
Columbia	33520-F	78
Boyd, Colin J.		[113396-1-A-1/113398-2-A-3]
Columbia	37017-F	78
Columbia Scotch Band		[109184-2-A-1/109185-2-A-2]
Columbia	37022-F	78
Caledonia Band		[109191/109192]
Columbia	ES-90102	LP
Cameron, John Allan		<u>Lord of the Dance</u>
Columbia	ES-90343	LP
Miscellaneous		<u>Weddings, Wakes and Other Things - John Allan Cameron</u>
Copley	8-500	78
MacDonald, Dan R.		[8-500-A-Brig O'Dee-9-B/ 8-500-A/Huron-9-B]
Copley	8-501	78
MacDonald, Dan R.		[8-501-A/8-501-B]
Copley	8-502	78
MacDonald, Dan R.		[J.S.S.-9-B/Miss B.-9-B]
Dab	DAB-1985	LP
Beaton, Donald Angus		<u>A Musical Legacy</u>
Dab	DAB-3-26-1	LP
Beaton, Kinnon		<u>Kinnon Beaton - Cape Breton Fiddle</u>

		284
Decca	12019	78
Gillis, Allick		[39035-A/39036-B]
Decca	12020	78
Gillis, Allick		[39041/39081]
Decca	12021	78
Aucoin, Alcide & Allick Gillis		[39082-A/39082-B]
Decca	12050	78
Gillis, Allick		[B-39039-A/39042-A]
Decca	14004	78
Chisholm, Angus		[39083/39084]
Decca	14005	78
Gillis, Allick		[39033/39034]
Decca	14006	78
Gillis, Allick		[39037/39038]
Decca	14017	78
Gillis, Allick		[B39039A/B39040A]
Decca	14023	78
Gillis, Allick		[39042-A/39079-A]
Decca	14024	78
Gillis, Allick		[39085/B-39085]
Decca	14026	78
Boyd, Colin J.		[7100-1/7103-2]
Decca	14027	78
MacDonald, Hugh A.		[7101-2/7099-1]
Decca	14028	78
Boyd, Colin J.		*reference found only
Decca	14029	78
MacDonald, Hugh A.		[7105-2/7102-1]

Decca	14030	78
Gillis, Angus Allan		reference found only
Decca	14031	78
Campbell, Dan J.		reference found only
Decca	14032	78
Chisholm, Angus		reference found only
Decca	14033	78
Gillis, Angus Allan		reference found only
Glencoe	GMI-001	LP
Cape Breton Symphony		<u>Cape Breton Symphony</u>
Glencoe	GMI-002	LP
Miscellaneous		<u>Freeborn Man - John Allan</u> <u>Cameron</u>
Hit Records	PLP-1012	LP
CoRmier, Joseph		<u>The Cheticamp Connection</u>
Holbourne	CM-710	LP
Anthology		<u>50 Old Time Barn Dance</u> <u>Favorites</u>
Inter Media	WRC-160	LP
Miscellaneous		<u>Festival of Scottish Fiddling -</u> <u>1973 "Live Performance"</u>
Inter Media	WRC1-1522	LP
Miscellaneous		<u>Both Sides of the Water -</u> <u>Sons of Skye</u>
Inter Media	WRC1-1546	LP
Chafe, Winnie		<u>The Bonnie Lass of Headlake</u>
Inter Media	WRC1-759	LP
Chafe, Winnie		<u>Cape Breton Scottish Memories</u>
Liberty	L.M. 903	LP
Cremo, Lee		<u>Champion Fiddler: Lee Cremo</u>

Lismor Anthology	LIFC-7011	LP <u>Down Home - Volume 1</u>
Lismor Anthology	LIFL-7012	LP <u>Down Home - Volume 2</u>
Mac Fitzgerald, Winston	MAC-1001	78 [Q-198/Q-198]
Mac Fitzgerald, Winston	MAC-1002	78 [M-1002-A/M-1002-B]
Mac Fitzgerald, Winston	MAC-1003	78 no master numbers
Mariposa Miscellaneous	M-75001	LP <u>'75 Mariposa Folk Festival</u>
Point Miscellaneous	P-229	LP <u>Canadian Jigs and Reels</u>
Point Wilmot, Johnny	P-234	LP <u>Scottish and Irish Fiddle Tunes</u>
RCA Miscellaneous	KXL-1-0202	LP <u>Brand New Songs - Ryan's Fancy</u>
Regal-Zonophone Boyd, Colin J.	MR-938	78 *reference found only
Rodeo Wilmot, Johnny	RO-110	78 [RO-21/RO-22]
Rodeo Fitzgerald, Winston	RO-113	78 *reference found only
Rodeo Fitzgerald, Winston	RO-114	78 [RO-29/RO-30]
Rodeo Fitzgerald, Winston	RO-115	78 [RO-31/RO-32]

Rodeo	RO-116	78
Wilmot, Johnny		[RO-23/RO-24]
Rodeo	RO-118	78
MacLean, Joe		[RO-45/RO-46]
Rodeo	RO-119	78
Fitzgerald, Winston		[RO-51/RO-52]
Rodeo	RO-120	78
Fitzgerald, Winston		[RO-53/RO-54]
Rodeo	RO-123	78
MacLean, Joe		[RO-47/RO-48]
Rodeo	RO-124	78
Fitzgerald, Winston		[RO-57/RO-58]
Rodeo	RO-125	78
Murphy, Joe		*reference found only
Rodeo	RO-127	78
Fitzgerald, Winston		[RO-66/RO-67]
Rodeo	RO-131	78
Murphy, Joe		*reference found only
Rodeo	RO-133	78
MacLean, Joe		[RO-87/RO-88]
Rodeo	RO-135	78
Murphy, Joe		*reference found only
Rodeo	RO-136	78
Fitzgerald, Winston		[RO-91/RO-92]
Rodeo	RO-141	78
Chisholm, Angus		[101/102]
Rodeo	RO-142	78
Chisholm, Angus		[RO-103/RO-104]

Rodeo	RO-144	78
Fitzgerald, Winston		[RO-107/RO-108]
 Rodeo	 RO-148	 78
Murphy, Joe		*reference found only
 Rodeo	 RO-149	 78
Fitzgerald, Winston		[RO-109/RO-110]
 Rodeo	 RO-150	 78
MacLean, Joe		[RO-306/RO-307]
 Rodeo	 RO-155	 78
MacDonald, Dan R.		*reference found only
 Rodeo	 RO-159	 78
Murphy, Joe		*reference found only
 Rodeo	 RO-162	 78
MacLean, Joe		[RO-329/RO-330]
 Rodeo	 RO-163	 78
MacLean, Joe		[RO-331/RO-332]
 Rodeo	 RO-164	 78
MacDonald, Dan R.		[RO-333/RO-334]
 Rodeo	 RO-170	 78
Fitzgerald, Winston		[RO-343/RO-344]
 Rodeo	 RO-192	 78
MacLean, Joe		*reference found only
 Rodeo	 RO-199	 78
MacLean, Joe		*reference found only
 Rodeo	 RO-202	 78
Fitzgerald, Winston		*reference found only
 Rodeo	 RO-228	 78
MacInnis, Dan Joe		*reference found only

Rodeo	RO-246	78
MacInnis, Dan Joe		*reference found only
Rodeo	RO-247	78
MacInnis, Dan Joe		*reference found only
Rodeo	CCLP-2002	LP
Fitzgerald, Winston		<u>Canadian Cavalcade: The Music of Cape Breton</u>
Rodeo	RLP-1	LP
Fitzgerald, Winston		<u>Canada's Outstanding Scottish Fiddler</u>
Rodeo	RLP-3	LP
Murphy, Joe		<u>Barn Dance Music with Joe Murphy and His Radio Swing Band</u>
Rodeo	RLP-9	LP
Fitzgerald, Winston		<u>Winston Scotty Fitzgerald: Jigs and Reels from Cape Breton</u>
Rodeo	RLP-15	LP
Miscellaneous		<u>Rodeo Records Salute: Cape Breton Island</u>
Rodeo	RLP-19	LP
Fitzgerald, Winston		<u>Winston Scotty Fitzgerald: Jigs and Reels from Cape Breton</u>
Rodeo	RLP-27	LP
Five MacDonald Fiddlers		<u>The Five MacDonald Fiddlers</u>
Rodeo	RLP-47	LP
Wilmot, Johnny		<u>Fiddling to Fortune</u>
Rodeo	RLP-59	LP
MacDonald, Dan R.		<u>Fiddling to Fortune: Playing a Selection of Strathspeys, Reels, Jigs & Hornpipes</u>

Rodeo Anthology	RLP-61	LP <u>The Fiddlers of Cape Breton Island</u>
Rodeo MacDonald, John A.	RLP-75	LP <u>Marches, Strathspeys, Reels & Jigs of the Cape Breton Scot</u>
Rodeo Fitzgerald, Winston	RLP-101	LP <u>A Selection of New Jigs, Reels, Strathspeys, Hornpipes & Waltzes</u>
Rodeo MacLean, Joe	RLP-107	LP <u>Joe MacLean and his Old Time Scottish Fiddle</u>
Rodeo MacDonald, Dan R.	RLP-108	LP <u>A Selection of Jigs, Reels, Hornpipes, Strathspeys etc.</u>
Rodeo Miscellaneous	SRLP-27121	LP <u>The Saga of Canadian Country and Folk Music</u>
Rodeo/Banff Anthology	CM-735	LP <u>Oldtime Fiddle Hits</u>
Rounder Cormier, Joseph	7001	LP <u>Scottish Violin Music from Cape Breton Island</u>
Rounder Campbell, John	7003	LP <u>Cape Breton Violin Music</u>
Rounder Cormier, Joseph	7004	LP <u>The Dances Down Home</u>
Rounder MacKenzie, Carl	7005	LP <u>Welcome to Your Feet Again</u>
Rounder MacLellan, Theresa	7006	LP <u>A Trip to Mabou Ridge: Scottish Music from Cape Breton Island</u>

Rounder	7008	LP
Holland, Jerry		<u>Jerry Holland</u>
Rounder	7011	LP
Beatons of Mabou		<u>The Beatons of Mabou: Marches, Jigs, Strathspeys, and Reels of the Highland Scot</u>
Rounder	7012	LP
Chafe, Winnie		<u>Highland Melodies of Cape Breton</u>
Rounder	SS-0145	LP
Miscellaneous		<u>Traditional Music on Rounder</u>
S. Fraser Coll.	no number	Cass
Miscellaneous		<u>Music from the Simon Fraser Collection - Vol. 1 & Vol. 2</u>
Salt	SR-103	LP
Benoit, Jarvis		<u>The Jarvis Benoit Quartette</u>
Shag Rock	SOTH-0001	LP
Miscellaneous		<u>Tarbot Anthology</u>
Shanachie	14001	LP
Chisholm, Angus		<u>The Early Recordings of Angus Chisholm</u>
Shanachie	14002	LP
Laney, Bill		<u>Classic Recordings of Scottish Fiddling</u>
Shanachie	CB-1	LP
Boyd, Colin J.		<u>Pioneer Scottish Fiddle</u>
Solar	SAR-2016	LP
Benoit, Jarvis		<u>Jarvis Benoit</u>
Solar	SAR-A-017	LP
MacDonald, Howie		<u>Howie MacDonald and His Cape Breton Fiddle</u>
Solar Audio	WRC1-5803	LP
MacDonald, Dougie		<u>Cape Breton Times</u>

Stepping Stone Miscellaneous	STP-001	LP <u>Cape Breton Night at the Cohn</u>
Stepping Stone Miscellaneous	STP-002	LP <u>Breaking Tradition - McGinty</u>
Topic Miscellaneous	12-TS-353	LP <u>The Music of Cape Breton Island - Vol. 1: Gaelic Tradition in Cape Breton</u>
Topic Anthology	12-TS-354	LP <u>The Music of Cape Breton Island - Vol. 2: Cape Breton Scottish Fiddle</u>
U.C.C.B. Press Anthology	UCCBP-1007	LP <u>Celtic Music of Cape Breton - Vol. 1</u>
U.C.C.B. Press Miscellaneous	UCCBP-1008	LP <u>The Octet: Songs of the Cape</u>
World Miscellaneous	WRC1-1273	LP <u>Glendale '79 Live</u>
World Miscellaneous	WRC1-618	LP <u>Highland Village Ceilidh</u>
*no label name Beaton, Kinnon	CCR-9067	LP <u>Cape Breton Fiddle - 2</u>
*no label name MacKenzie, Carl	CLM-1005	LP <u>Tradition</u>
*no label name MacKenzie, Carl	CLM-1006	LP <u>Celtic Ceilidh</u>
*no label name Campbell, John	JC-123	LP <u>Heritage Remembered</u>
*no label name Campbell, John	JC-124	LP <u>John Campbell and his Cape Breton Violin</u>

*no label name	JC-125	LP
Campbell, John		<u>Sound of Cape Breton</u>
*no label name	JC-126	LP
Campbell, John		<u>Cape Breton on the Floor</u>
*no label name	JC-127	LP
Campbell, John		<u>A Dedication to the Gathering of the Clans</u>
*no label name	MMC-1001BS	LP
Stubbert, Brenda		<u>Tamerack'er Down with Brenda Stubbert</u>
*no label name	PLP-1057	LP
Cormier, Joseph		<u>The Cheticamp Connection - Phase Two</u>
*no label name	SLM-1001	LP
MacIntyre, Sandy		<u>Cape Breton... My Land in Music</u>
*no label name	WRC1-2733	LP
MacKenzie, Carl		<u>Cape Breton Fancy</u>
*no label name	WRC1-4065	LP
Miscellaneous		<u>The Rise and Follies of Cape Breton: 1785-1985</u>
*no label name	WRC1-4689	LP
Miscellaneous		<u>The Barra MacNeils</u>
*no label name	WRC1-5562	LP
MacDonald, Howie		<u>A Taste of Cape Breton</u>

Appendix G

How to Use the Tune List

This tune listing is comprised of the tunes which have been commercially recorded by Cape Breton fiddlers. The main section is organized alphabetically by standard tune names. The second section includes the tunes which were recorded by fiddlers but not identified on the record label or album jacket by their standard tune titles (e.g. Traditional Reel, A Cape Breton Jig, Untitled Strathspey). Each entry includes the basic information for each tune; standard tune title, tune type, composer and collections in which the tune may be found (seen below in box A). This is followed by indented line(s) (box B) which are references to the recordings on which the tune has been included.

A

Acrobats, The	h	Composer: 6
		Collection: 6, 78

B

15 C.B. Magazine 3	no number	Acrobats	A:1:1	h
15 Celtic	042	Acrobats, The	B:1	c

Below is a guide to the information categories included in each tune entry.

G.1. Standard Tune Title

Acrobats, The

h Composer: 6

Collection: 6, 78

15 C.B. Magazine 3 no number
15 Celtic 042Acrobats A:1:1 h
Acrobats, The B:1 c

The standard tune titles conform to the spellings found in the majority of the published collections that were examined. For those tunes which were not located in the published collections the standard tune title is spelled in the same way as the "Tune Title on Record" (see # 8 Tune Title On Record below). Regular abbreviations for name titles have been used (e.g. Dr., Fr., Mr., Mrs., Miss, Rev., St.). For tunes known also by other titles the alternate is given in brackets after the standard tune title (e.g. **Ships are Sailing** (or Banks of the Moy)). A small number of the tunes recorded by Cape Breton fiddlers have been copyrighted either by the composer or by the party which has legal control of the composer's compositions. Wherever copyright references were made on the album jackets, these references have been included in the tune listing using a series of asterisks following the standard tune title (e.g. **Mrs. Dow****). Listed below are the copyright references found on the album jackets along with their respective asterisk abbreviations:

** CAPAC
*** Shetland Music
**** Bayley and Ferguson
***** PRO
***** BMI

G.2. Standard Tune Type

Acrobats, The

h

Composer: 6

Collection: 6, 78

15 C.B. Magazine 3 no number

Acrobats

A.1:1 h

15 Celtic 042

Acrobats, The

B:1 c

The standard tune types represent my own designations which again conform to the types found in the majority of the published collections that were examined. The standard tune type often differs from the tune type on record (see # 10 Tune Type on Record below). One letter abbreviations for each tune type have been devised and are listed as follows:

a = air/pastoral air/lament

l = slow march

b = slow strathspey

m = march/quick step

c = clog

p = polka

h = hornpipe

r = reel

i = schottische

s = strathspey

j = jig

w = waltz

k = breakdown

G.3. Composer Number

Acrobats, The

h

Composer: 6

Collection: 6, 78

15 C.B. Magazine 3 no number

Acrobats

A.1:1 h

15 Celtic 042

Acrobats, The

B:1 c

The number in this category corresponds to the name of a specific composer. This reference is found in the tune list legend, appendix H, which

follows this section. In the above entry the composer number is 8 which means that it is a *traditional* tune. This number is used when the name of the tune's composer was not located.

G.4. Collection Number

Acrobats, The

h

Composer: 6

Collection: 6, 78

15 C.B. Magazine 3 no number
15 Celtic 042

Acrobats

A:1:1 h

Acrobats, The

B:1 c

The numbers in this category correspond to specific published tune collections. Full bibliographic references are again found in the tune list legend, appendix H, which follows this section. Some references are followed by "incomplete citation." For a further note on this see the discography methodology, chapter 4. In the entry above, the tune is shown to be found in collection numbers 6 and 78 which are the following:

6. One Thousand Fiddle Tunes. Chicago: M.M. Cole, 1940.

78. Kerr's Third Collection of Merry Melodies for the Violin.
Glasgow: James S. Kerr, n.d.

Some collection reference numbers will appear with a tune letter abbreviation after them (e.g. 34[r] - see # 2 Standard Tune Type above for an explanation of the tune type abbreviations). This shows that the version of the tune in that particular collection is different from the standard tune type. In cases where tunes were not found in any collection, the reference has been left blank.

G.5. Performer Number

Acrobats, The

h

Composer: 6

Collection: 6, 78

15 C.B. Magazine 3 no number = Acrobats A:1:1 h

15 Celtic 042 Acrobats, The B:1 c

The number positioned here corresponds to the name of a fiddler who has commercially recorded the tune. The reference once again is found in the tune list legend, appendix H, which follows this section. In this entry, the performer number is 15 which is the number assigned to Winston Scotty Fitzgerald.

G.6. Record Label

Acrobats, The

h

Composer: 6

Collection: 6, 78

15 C.B. Magazine 3 no number Acrobats A:1:1 h

15 Celtic 042 Acrobats, The B:1 c

As mentioned in the "How to Use the Discography" section, the labels from record companies such as Celtic are listed as above. Those records produced without label names are listed as "no label name."

G.7. Release Number

Acrobats, The

h

Composer: 6

Collection: 6, 78

15 C.B. Magazine 3 no number Acrobats A:1:1 h

15 Celtic 042 Acrobats, The B:1 c

Also as mentioned in the "How to Use the Discography" section, the release numbers appear as they were written on the record label or album jacket. A small number of recordings, such as the first one in the sample entry above, were

produced without release numbers. Written in lieu of the release number in these cases is "no number."

G.8. Tune Title on Record

Acrobats, The	h	Composer: 8	
		Collection: 6, 78	
15 C.B. Magazine 3	no number	Acrobats	A,1:1 h
15 Celtic	042	Acrobats, The	B:1 c

The tune title on record is often different in spelling from the standard tune title. It is written precisely as it was found on the record label or album jacket. As with the standard tune type category, a small number of the tune titles on record have asterisk extensions which refer to copyright (see # 1 Standard Tune Title above for the list of copyright references). A copyright reference extended onto the tune type on record indicates that artist or artists on that record are claiming copyright to their musical arrangement of that tune even though the tune might be traditional or composed by someone else.

G.9. Position of Tune on Record

Acrobats, The	h	Composer: 6	
		Collection: 6, 78	
15 C.B. Magazine 3	no number	Acrobats	A,1:1 h
15 Celtic	042	Acrobats, The	B:1 c

This category points to the position of the tune on the recording. For LPs and cassettes the letter refers to the side (i.e. A or B), the first number refers to the selection or band on that side and the second number refers to position of the tune within that band. For 78s and 45s which have only one band per side, the

letter refers to the side and the number to the position of the tune within the band. In the above entry the first record referred to is an LP. 'A,1:1' thus indicates that the location of the tune is side A, band 1, tune 1. On the second record, a 78, B:1 indicates that the position of the tune is side B, tune 1. A small number of LPs and cassettes were issued as two-record or two-tape sets. In these cases the sides of the first record or tape are referred to as A and B and the sides of the second are referred to as C and D.

G.10. Tune Type on Record

Acrobats, The	h	Composer: 6	
		Collection: 6, 78	
15 C.B. Magazine 3	no number	Acrobats	A, 1:1 h
15 Celtic	042	Acrobats, The	B:1 c

The tune type as it is played on the record or noted on the record label or album jacket is often different from the standard tune type. This may be seen in the above entry where the first tune, a hornpipe, corresponds with the standard tune type while the second is played on the record as a clog (see # 2 Standard Tune Type above for an explanation of the tune type abbreviations).

Appendix H

Legend for Tune Listing

H.1. Performers

- | | |
|----------------------------------|---------------------------|
| 1. Alcide Aucoin | 24. Hugh A. MacDonald |
| 2. Donald Angus Beaton | 25. Little Jack MacDonald |
| 3. Kinnon Beaton | 26. John A. MacDonald |
| 4. Colin J. Boyd | 27. Mary MacDonald |
| 5. Elmer Briand | 28. Mike MacDougall |
| 6. John Donald Cameron | 29. Dan Joe MacInnis |
| 7. Dan J. Campbell | 30. Sandy MacIntyre |
| 8. John Campbell | 31. Dave MacIsaac |
| 9. John Willie Campbell | 32. Joe MacIsaac |
| 10. Winnie Chafe | 33. Alex Francis MacKay |
| 11. Angus Chisholm | 34. Carl MacKenzie |
| 12. Joe Cormier | 35. Hector MacKenzie |
| 13. Lee Cremo | 36. free |
| 14. John Ferguson | 37. Joe MacLean |
| 15. Winston Scotty
Fitzgerald | 38. John Neil MacLean |
| 16. Alick Gillis | 39. Donald MacLellan |
| 17. Angus Allan Gillis | 40. Jimmie MacLellan |
| 18. Wilfred Gillis | 41. Theresa MacLellan |
| 19. Jerry Holland | 42. Kyle MacNeil |
| 20. Bill Lamey | 43. free |
| 21. Paddy LeBlanc | 44. Johnny Wilmot |
| 22. Dan R. MacDonald | 45. Cape Breton Symphony |
| 23. Howie MacDonald | 46. Columbia Scotch Band |
| | 47. Five MacDonald |

Fiddlers

48. Glendale Massed Fiddlers
49. free
50. MacLellan Trio
51. Angus Allan Gillis & Dan J. Campbell
52. Bill Lamey & Joe MacLean
53. Buddy MacMaster & Winnie Chafe
54. Kinnon Beaton & Donald Angus Beaton
55. Kyle & Lucy MacNeil
56. Bernie Ley & Joe MacDougall
57. Buddy MacMaster
58. Jerry Holland, Buddy MacMaster, Carl MacKenzie & Aly Bain
59. Jerry Holland & Aly Bain
60. Marcel Doucet
61. John Allan Cameron
62. Leo Doubly
63. Joe Murphy
64. Pat Cormier
65. Gordon Cote
66. Paul Cranford
67. John Shaw
68. Dougie MacDonald
69. Brenda Stubbart
70. Lee Cremo & Aly Bain
71. Jarvis Benoit
72. Carl MacKenzie & Mike MacDougall

H.2. Performers (Alphabetical)

- Aucoin, Aleide (1.)
 Bain, Aly & Jerry
 Holland, Buddy
 MacMaster & Carl
 MacKenzie (58.)
 Beaton, Donald Angus (2.)
 Beaton, Donald Angus &
 Kinnon Beaton (54.)
 Beaton, Kinnon (3.)
 Beaton, Kinnon &
 Donald Angus
 Beaton (54.)
 Benoit, Jarvis (71.)
 Boyd, Colin J. (4.)
 Briand, Elmer (5.)
 Cameron, John Allan (61.)
 Cameron, John Donald (6.)
 Campbell, Dan J. (7.)
 Campbell, Dan J.
 & Angus Allan
 Gillis (51.)
 Campbell, John (8.)
 Campbell, John Willie
 (9.)
 Cape Breton Symphony
 (45.)
 Chafe, Winnie (10.)
 Chafe, Winnie &
 Buddy MacMaster (53.)
 Chisholm, Angus (11.)
 Columbia Scotch Band
 (46.)
 Cormier, Joe (12.)
 Cormier, Pat (64.)
 Cote, Gordon (65.)
 Cranford, Paul (66.)
 Cremb, Lee (13.)
 Cremb, Lee &
 Aly Bain (70.)
 Doubley, Leo (62.)
 Doucet, Marcel (60.)
 Ferguson, John (14.)
 Fitzgerald, Winston
 Scotty (15.)
 Five MacDonald Fiddlers
 (47.)
 Gillis, Alick (16.)
 Gillis, Angus Allan (17.)
 Gillis, Angus Allan &
 Dan J. Campbell (51.)
 Gillis, Wilfred (18.)
 Glendale Massed Fiddlers
 (48.)
 Holland, Jerry (19.)
 Holland, Jerry &
 Aly Bain (59.)
 Holland, Jerry & Buddy
 MacMaster, Carl
 MacKenzie & Aly Bain
 (58.)
 Inverness Serenaders
 (49.)
 Lamey, Bill (20.)
 Lamey, Bill & Joe MacLean
 (52.)
 LeBlanc, Paddy (21.)
 Ley, Bernie &
 Joe MacDougall (56.)
 MacDonald, Dan R. (22.)
 MacDonald, Dougie (68.)
 MacDonald, Howie (23.)
 MacDonald, Hugh A. (24.)
 MacDonald, John A. (26.)
 MacDonald, Little Jack
 (25.)
 MacDonald, Mary (27.)
 MacDougall, Joe &
 Bernie Ley (56.)

MacDougall, Mike (28.)
 MacDougall, Mike &
 Carl MacKenzie (72.)
 MacInnis, Dan Joe (29.)
 MacIntyre, Sandy (30.)
 MacIsaac, Dave (31.)
 MacIsaac, Joe (32.)
 MacKay, Alex Francis
 (33.)
 MacKenzie, Carl (34.)
 MacKenzie, Carl &
 Mike MacDougall (72.)
 MacKenzie, Carl & Jerry
 Holland, Buddy
 MacMaster & Aly Bain
 (58.)
 MacKenzie, Hector (35.)
 MacLean, Alexander (36.)
 MacLean, Joe (37.)
 MacLean, Joe &
 Bill Lamey (52.)
 MacLean, John Neil (38.)
 MacLellan Trio (50.)
 MacLellan, Donald (39.)
 MacLellan, Jimmie (40.)
 MacLellan, Theresa (41.)
 MacMaster, Buddy (57.)
 MacMaster, Buddy, Jerry
 Holland, Carl MacKenzie
 & Aly Bain (58.)
 MacMaster, Buddy &
 Winnie Chafe (53.)
 MacNeil, Kyle (42.)
 MacNeil, Kyle &
 Lucy MacNeil (55.)
 MacNeil, Lucy &
 Kyle MacNeil (55.)
 Murphy, Joe (63.)
 Poirier, Eddy (43.)
 Shaw, John (67.)
 Stubbart, Brenda (69.)
 Wilmot, Johnny (44.)

H.3. Composers

1. MacDonald, Dan R.
2. Beaton, Donald Angus
3. Beaton, Kinnon
4. Gow, Niel
5. Skinner, James Scott
6. Traditional
7. Campbell, John
8. MacFarlane, Allan
9. MacEachern, Dan Hughie
10. Doucet, Marcel
11. Briand, Elmer
12. MacLellan, Jimmie
13. MacColl, James
14. MacLeod, Rev. William
15. Gow, Nathaniel
16. Carmichael, John
17. Marshall, William
18. MacLean, Sandy
19. Chafe, Patricia
20. Chisholm, Cameron
21. MacLellan, Vincent
22. Chisholm, Angus
23. MacLean, Donald
24. Parazotti
25. Cremona, Lee
26. Chiasson, Hilda
27. Robertson, Arthur Scott
28. Holland, Jerry
29. Beaton, Joey
30. MacPhee, Peter
31. Fitzgerald, Winston
Scotty
32. Boes, Joan MacDonald
33. Morrison, William
34. MacIntosh, Robert
35. Lowe, Robert
36. MacDonald, Howie
37. MacQuarrie, Gordon
38. LeBlanc, Donnie

39. Messer, Don
40. MacDougall, Mike
41. Honeyman, J.
42. Cooper, Ronald
43. Sheriff, C.F.
44. Tate, G.
45. Hardie, William
46. Rose, E.
47. Hill James
48. Lowe, Joseph
49. MacPhee, Margaret
50. Fitchett, Angus
51. MacAndrew, Hector
52. Petrie, Robert
53. Milne, Peter
54. MacIntyre, Sandy
55. Fraser, Captain Simon
56. Honeyman, William
57. MacLean, A. Hector
58. O'Carolan, Turlough
59. MacDonald, John
60. MacKenzie, Carl
61. MacLellan, Jim
62. Morris, Fr. Angus
63. Stubbart, Brenda
64. Ford
65. Henry, James
66. MacKenzie, Hector
67. Walker, Alexander
68. MacGillivray, Vince
69. Doucet, Tom
70. Deas, Alexander
71. MacIntyre, Duncan
72. Anderson, J.
73. Gillis, Wilfred
74. MacLellan, R.
75. MacEachern, Anna Mae
76. Hayes, J.C.
77. Cameron, Mrs. J.

78. MacLellan, Pipe Maj.
John
79. Brown, Bobby
80. MacKintosh, E.G.
81. O'Reilly
82. MacGregor, J.G.F.
83. Thomson, Mrs. D.V.
84. Livingstone, F.
85. MacAlpine, A.
86. Hand, J.
87. Bowman, D.
88. MacDonald, James
89. Rankine, A.
90. Montgomery
91. Fraser, James
92. MacDonald, Pipe Maj.
Angus
93. Jenkins, George
94. Dow, Daniel
95. Bannatyne, Prof. C.
96. MacIntosh, A.
97. Gow, William
98. Robertson, G.
99. Pringle, John
100. MacDonald, Kitchener
101. MacInnis, Sandy
102. Rankin, John Morris
103. MacDonald, Rod
104. MacDonald, Little
Jack
105. Henderson, J.
Murdoch
106. MacKintosh, Abraham
107. Ross, William
108. MacLeod, Pipe Maj.
Donald
109. MacKay, Angus
110. MacLellan, Capt.
D.R.
111. Beaton, Dan
112. MacKay, William
113. Crockett, Mr.
114. Lawrie, W.
115. Colbath, King
116. Kennedy, Joe D.
117. MacLeod, Bobby
118. Troup, A.
119. Cummings, John
120. Pierro, Francis
121. Allan, Airchie
122. MacPherson, Donald
123. Robertson, Pipe Maj.
J.
124. MacLean, Donnie
125. MacDonald, Rory
126. MacLeod, Pipe Maj.
Peter
127. Wilmot, Johnny
128. MacLennan, Pipe Maj.
G.S.
129. Hardie, Mrs. M.
130. Finlayson, Farquhar
E.
131. MacDonald, Sir
Alexander
132. Jamieson, Frank
Ronald
133. Crerar, John
134. MacLeish, William
135. Duncan, Simon
136. MacKenzie, J.C.
137. O'Neill, J.
138. Ramsay, Donald S.
139. McFadden
140. Chisholm, J.
141. Beaton, Donald (Iain
an Taillidh)
142. Townsend, Graham
143. Daniel, J.
144. Hunter, W.
145. Mason, John
146. Backus, Zeke
147. Jackson, Piper
148. MacMurdo, John
149. Hosie, Hiram
150. Carleton, Harry
151. Christie, Edwin
152. Campbell, D.

153. Balloch, J.
154. Walker, R.
155. Gillan, J.
156. MacKellar, A.
157. Paton, J.
158. MacKay, R.S.
159. MacKay, Hugh
160. Grant, W.
161. MacPhedran, D.
162. Ross, D.
163. MacColl, John
164. Mather, D.C.
165. Campbell
166. Rose, W.
167. Coutts, John
168. Young, John
169. Harper, Adie
170. Blyth, Williamson.
171. Grant, Charles.
172. Eglintoun, Lord
173. Agnew, P.
174. Lowe, John
175. Duff, Archibald
176. Stirling, Magdaline
177. Anderson, Tom
178. Porteous, James
179. Bruce, John
180. Oswald, James
181. Dow, Donald
182. Menzies, Capt.
Donald
183. MacDonald, M.
184. Cooper, Isaac
185. Logan, Maj.
186. Robertson, Stewart
187. MacPherson
188. MacIntosh, James
189. Shand, James
190. Burns, Ian
191. MacDonald, Dougie
192. Campbell, R.
193. MacDougall, John
194. Murray, Bert
195. DeJarlis, Andy
196. Wilson, John
197. O'Neill, Francis
198. Riddle, J.
199. Ferrel, Frank
200. Allen, Ward
201. Alexander, Jack
202. Landry, Ned
203. Mitton, Earl
204. Guest, Bill

H.4. Composers (Alphabetical)

- Agnew P. (173.)
 Alexander, Jack (201.)
 Allan, Airchie (121.)
 Allen, Ward (200.)
 Anderson, J. (72.)
 Anderson, Tom (177.)
 Backus, Zeke (146.)
 Balloch, J. (153.)
 Bannatyne, (Prof.) C.
 (95.)
 Beaton, Dan (111.)
 Beaton, Donald Angus (2.)
 Beaton, Donald (Iain na
 Tailidh) (141.)
 Beaton, Joey (29.)
 Beaton, Kinnon (3.)
 Blyth, Williamson (170.)
 Boes, Joan MacDonald (32.)
 Bowman, D. (87.)
 Briand, Elmer (11.)
 Brown, Bobby (79.)
 Bruce, John (179.)
 Burns, Ian (190.)
 Cameron, Mrs. J. (77.)
 Campbell (165.)
 Campbell, D. (152.)
 Campbell, John (7.)
 Campbell, R. (192.)
 Carleton, Harry (150.)
 Carmichael, John (16.)
 Chafe, Patricia (19.)
 Chiasson, Hilda (26.)
 Chisholm, Angus (22.)
 Chisholm, Cameron (20.)
 Chisholm, J. (140.)
 Christie, Edwin (151.)
 Colbath, King (115.)
 Cooper, Isaac (184.)
 Cooper, Ronald (42.)
 Coutts, John (167.)
 Cremo, Lee (25.)
 Crerar, John (133.)
 Crockett, Mr. (113.)
 Cummings, John (119.)
 Daniel, J. (143.)
 Deas, Alexander (70.)
 DeJarlis, Andy (195.)
 Doucet, Marcel (10.)
 Doucet, Tom (69.)
 Dow, Daniel (94.)
 Dow, Donald (181.)
 Duff, Archibald (175.)
 Duncan, Simon (135.)
 Eglintoun, (Lord) (172.)
 Ferrel, Frank (199.)
 Finlayson, Farquhar E.
 (130.)
 Fitchett, Angus (50.)
 Fitzgerald, Winston
 Scotty (31.)
 Ford (64.)
 Fraser, James (91.)
 Fraser, (Capt.) Simon
 (55.)
 Gillan, J. (155.)
 Gillis, Wilfred (73.)
 Gow, Nathaniel (15.)
 Gow, Niel (4.)
 Gow, William (97.)
 Grant, Charles (171.)
 Grant, W. (160.)
 Guest, Bill (204.)
 Hand, J. (86.)
 Hardie, (Mrs.) M. (129.)
 Hardie, William (45.)
 Harper, Adie (169.)
 Hayes, J.C. (76.)
 Henderson, J. Murdoch

(105.)
 Henry, James (65.)
 Hill, James (47.)
 Holland, Jerry (28.)
 Honeyman, J. (41.)
 Honeyman, William (56.)
 Hosie, Hiram (149.)
 Hunter, W. (144.)
 Jackson, Piper (147.)
 Jamieson, Frank Ronald
 (132.)
 Jenkins, George (93.)
 Kennedy, Joe D. (116.)
 Landry, Ned (202.)
 Lawrie, W. (114.)
 LeBlanc, Donnie (38.)
 Livingstone, F. (84.)
 Logan, (Major) (185.)
 Lowe, John (174.)
 Lowe, Joseph (48.)
 Lowe, Robert (35.)
 MacAlpine, A. (85.)
 MacAndrew, Hector (51.)
 MacColl, James (13.)
 MacColl, John (163.)
 MacDonald, (Sir) Alexander
 (131.)
 MacDonald, (Pipe Maj.)
 Angus (92.)
 MacDonald, Dan R. (1.)
 MacDonald, Dougie (191.)
 MacDonald, Howie (36.)
 MacDonald, James (88.)
 MacDonald, John (59.)
 MacDonald, Kitchener
 (100.)
 MacDonald, Little Jack
 (104.)
 MacDonald, M. (183.)
 MacDonald, Rod (103.)
 MacDonald, Rory (125.)
 MacDougall, John (193.)
 MacDougall, Mike (40.)
 MacEachern, Anna Mae (75.)

MacEachern, Dan Hughie
 (9.)
 MacFarlane, Allan (8.)
 MacGillivray, Vince (68.)
 MacGregor, J.G.F. (82.)
 MacInnis, Sandy (101.)
 MacIntosh, A. (96.)
 MacIntosh, James (188.)
 MacIntosh, Robert (34.)
 MacIntyre, Duncan (71.)
 MacIntyre, Sandy (54.)
 MacKay, Angus (109.)
 MacKay, Hugh (159.)
 MacKay, R.S. (158.)
 MacKay, William (112.)
 MacKellar, A. (156.)
 MacKenzie, Carl (60.)
 MacKenzie, Hector (66.)
 MacKenzie, J.C. (136.)
 MacKintosh, Abraham (106.)
 MacKintosh, E.G. (80.)
 MacLean, A. Hector (57.)
 MacLean, Donald (23.)
 MacLean, Donnie (124.)
 MacLean, Sandy (18.)
 MacLeish, William (134.)
 MacLellan, (Capt.) D.R.
 (110.)
 MacLellan, Jim (see #12)
 (61.)
 MacLellan, Jimmie (12.)
 MacLellan, (Pipe Maj.)
 John (78.)
 MacLellan, R. (74.)
 MacLellan, Vincent (21.)
 MacLennan, (Pipe Maj.)
 G.S. (128.)
 MacLeod, Bobby (117.)
 MacLeod, (Pipe Maj.)
 Donald (108.)
 MacLeod, (Pipe Maj.)
 Peter (126.)
 MacLeod, (Rev.) William (14.)
 MacMurdo, John (148.)

MacPhedran, D. (161.)
 MacPhee, Margaret (49.)
 MacPhee, Peter (30.)
 MacPherson (187.)
 MacPherson, Donald (122.)
 MacQuarrie, Gordon (37.)
 Marshall, William (17.)
 Mason, James (145.)
 Mather, D.C. (164.)
 McFadden (139.)
 Menzies, (Capt.) Donald
 (182.)
 Messer, Don (39.)
 Milne, Peter (52.)
 Mitton, Earl (203.)
 Montgomery (90.)
 Morris, (Fr.) Angus (62.)
 Morrison, William (33.)
 Murray, Bert (194.)
 O'Carolan, Turlough (58.)
 O'Neill, Francis (197.)
 O'Neill, J. (137.)
 O'Reilly (81.)
 Oswald, James (180.)
 Parazotti (24.)
 Paton, J. (157.)
 Petrie, Robert (52.)
 Pierro, Francis (120.)
 Porteous, James (178.)
 Pringle, John (99.)
 Ramsay, Donald S. (138.)
 Rankin, John Morris
 (102.)
 Rankine, A. (89.)
 Riddle, J. (198.)
 Robertson, Arthur Scott
 (27.)
 Robertson, G. (98.)
 Robertson, (Pipe Maj.) J.
 (123.)
 Robertson, Stewart (186.)
 Rose, E. (46.)
 Rose, W. (166.)
 Ross, D. (162.)

Ross, William (107.)
 Shand, Jimmy (189.)
 Sheriff, C.F. (43.)
 Skinner, James Scott (5.)
 Stirling, Magdaline (176.)
 Stubbert, Brenda (63.)
 Tate, G. (44.)
 Thomson, (Mrs.) D.V. (83.)
 Townsend, Graham (142.)
 Traditional (8.)
 Troup, A. (118.)
 Walker, Alexander (67.)
 Walker, R. (154.)
 Wilmot, Johnny (127.)
 Wilson, John (196.)
 Young, James (168.)

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16. Glen, John, ed. The Glen Collection of Scottish Dance Music. Book 2. Edinburgh: Glen, 1895.
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Appendix I

Discography Tune Listing

I.1. Main Listing

'38 Ford	r	Composer: 2	
54 Rounder	7011	Collection: '38 Ford	B,2:4 r
'Gin I had a Bonnie Lass	r	Composer: 6	
34. CLM Records	CLM-1000	Collection: 20 'Gin I had a Bonnie Lass	B,3:4 r
1977 Glendale Festival	s	Composer: 2	
3 Dab	DAB-3251	Collection: 1977 Glendale Festival	B,2:2 s
71st Highlanders, The	m	Composer: 159	
25 Celtic	037	Collection: 58, 73 71st Highlanders	A:2 m
A Hero Never Dies	a	Composer: 6	
65 S. Fraser Coll.	no number	Collection: 2 A Hero Never Dies	D,11:1 a
A Wee Polka I Wrote Myself	p	Composer: 79	
45 Brownrigg	BRG-005	Collection: A Wee Polka I Wrote Myself	A,6:1 p

Aberlour House	s	Composer: 92	
26 Rodeo	RLP-75	Collection: 44, 67	
		Aberlour House	A,2:1 s
Acadian, The	1	Composer: 11	
5 Celtic	SCX-56	Collection: 103	
		Acadian, The	A,4:1 1
Acrobats, The	h	Composer: 6	
15 C.B. Magazine 3	no number	Collection: 6, 78, 159	
15 Celtic	042	Acrobats	A,1:1 h
		Acrobats, The	B:1 c
Aggie & Neil MacLennan	j	Composer: 63	
69 *no label name	MM-1001-B5	Collection:	
		Aggie & Neil MacLennan	A,2:3 j
Alan MacMaster's	j	Composer: 3	
3 *no label name	CCR-9067	Collection:	
		Alan MacMaster's	B,1:2 j
Albert	h	Composer: 1	
24 Celtic	019	Collection: 28	
		Albert	B:1 h
Albert's	h	Composer: 6	
3 *no label name	CCR-9067	Collection: 40, 78	
		Albert's	B,4:6 h
Aldridge's	r	Composer: 6	
8 *no label name	JC-127	Collection:	
		Aldridge's	B,3:4 r
Alex Beaton's	s	Composer: 9	
19 Boot	BOS-7231	Collection: 64	
34 CLM Records	CLM-1001	Alex Beaton's	B,4:2 s
		Alex Beaton's	B,3:2 s
Alex Dan MacIsaac's	s	Composer: 6	
19 Boot	BOS-7231	Collection: 69	
		Alex Dan MacIsaac's	A,5:2 s

Alex F. MacKay's
New Fiddle

		r	Composer: 9	
			Collection: 24	
29	U.C.C.B. Press	UCCBP-1007	Alex F. MacKay's New Fiddle	A,3:5 r

Alex F. Skinner

		r	Composer: 105	
			Collection:	
34	*no label name	WRC1-2733	Alex F. Skinner	B,5:4 r

Alex MacEachern's

		s	Composer: 9	
			Collection: 64	
48	C.C.B. Press	CCBP-1001	Alex MacEachern	B,3:1 s
9	Topic	12-TS-354	Alex MacEachern's	B,4:1 s
37	Rodeo	RO-150	Alex MacEachern's	A:1 s
37	Banff	RBS-1248	Alex MacEachern's	A,6:1 s
37	Celtic	SCX-53	Alex MacEachern's	B,10:1 s

Alex MacGlashen

		s	Composer: 6	
			Collection:	
29	U.C.C.B. Press	UCCBP-1007	Alex MacGlashen	A,4:4 s

Alex Norman

		m	Composer: 63	
			Collection:	
69	*no label name	MM-1001-B5	Alex Norman	A,5:1 m

Alex R. Finley

		h	Composer: 105	
			Collection: 39	
15	Rodeo	RO-124	Alex R. Finley	B:1 h
15	Celtic	CX-34	Alex R. Finley	A,5:1 h

Alex Steele's Farewell
to West Bay Road

		j	Composer: 9	
			Collection: 64	
22	Rodeo	RLP-59	Alex Steel's Farewell	B,2:1 j

Alexander Don

		r	Composer: 6	
			Collection:	
25	Celtic	CX-23	Alexander Dawn	B,3:2 r

Alexander Duff		r	Composer: 152	
5	Celtic	SCX-58	Collection: 44, 126	
			Alexander Duff	A,4:2 r
Alexander MacDonald		r	Composer: 116	
29	Celtic	CX-14	Collection: 8	
			Alexander MacDonald	A,2:2 r
Alexander Thoms		h	Composer: 6	
15	Celtic	CX-44	Collection:	
			Alexander Thoms	B,5:2 h
Alexander Walker's		r	Composer: 6	
22	Rodeo	RLP-108	Collection:	
			Alexander Walker's	B,1:2 r
Allan J. MacEachen's			Composer: 16	
Welcome to Edinburgh Castle m			Collection:	
10	Inter Media	WRC1-759	Allan J. MacEach-	A,1:1 m
			en's Welcome to	
			Edinburgh Castle	
10	Rounder	7012	Allan J. MacEach-	A,4:1 m
			en's Welcome to	
			Edinburgh Castle	
Allowa Kirk		s	Composer: 48	
29	Celtic	CX-14	Collection:	
48	World	WRC1-1273	Allowa Kirk	B,2:2 s
			Allowa Kirk	B,3:4 s
Alston		h	Composer: 6	
45	Brownrigg	BRG-005	Collection: 36, 53	
45	Brownrigg	BRG-013	Alston	A,4:2 h
3	*no label name	CCR-9067	Alston	B,1:2 h
			Alston, The	A,2:2 c
Alyth Burn			Composer: 6	
22	Celtic	CX-28	Collection:	
			Alyth Burn	B,1:1 j

Amazon	h	Composer: 6	
10 Celtic	036	Collection: 6	
		Amazon, The	B:1 c

Ancient Barons of Kilravock, The	a	Composer: 6	
		Collection: 2, 93	
34 S. Fraser Coll.	no number	Ancient Barons of	B,4:1 a
		Kilravock, The	
34 *no label name	WRC1-2733	Ancient Barons of	B,3:1 a
		Kilravock, The	

Andrea and Allison's	j	Composer: 2	
		Collection:	
3 *no label name	CCR-9067	Andrea and Allison's	A,3:2 j

Andrew Carr (or Andrew Carey)	s	Composer: 6	
		Collection: 3, 6, 51, 88, 142(j)	
45 Brownrigg	BRG-005	Andrew Carr	B,6:6 s

Andy DeJarlis'	j	Composer: 6	
		Collection:	
19 Boot	BOS-7231	Andy De Jarlis'	A,2:1 j

Andy's	r	Composer: 6	
		Collection:	
12 Rounder	7001	Andy's	A,2:3 r
39 Celtic	CX-22	Andy's	B,6:2 r

Angela Cameron	j	Composer: 28	
		Collection:	
42 *no label name	WRC1-4699	Angela Cameron	A,2:4 j

Angus	j	Composer: 1	
		Collection:	
37 Banff	RBS-1246	Angus	A,2:1 j
37 Celtic	SCK-53	Angus	B,7:1 j
37 Rodeo	RO-192	Angus	B:1 j

Angus Campbell

r

Composer: 5

Collection: 7, 43, 93, 147,
153, 158

40 Celtic

033

Angus Campbell

B:2

r

40 Celtic

CX-1

Angus Campbell

B:4:2

r

48 C.C.B. Press

CCBP-1001

Angus Campbell

A:2:6

r

48 Inter Media

WRC-160

Angus Campbell

A:1:7

r

50 Banff

RBS-1257

Angus Campbell's

B:5:4

r

50 Celtic

CX-13

Angus Campbell's

B:5:4

r

Angus Chisholm

r

Composer: 22

Collection:

68 Solar Audio

WRC1-5503

Angus Chisholm

A:1:2

r

Angus Donald Beaton's

a

Composer: 2

Collection:

2 Dab

DAB-1985

Angus Donald
Beaton's

A:3:1

a

Angus Fitchet's

s

Composer: 50

Collection:

8 Rounder

7003

Angus Fitchet's

A:1:1

s

Angus Joseph MacDonald

j

Composer: 2

Collection:

54 Rounder

7011

Angus Joseph
MacDonald

B:1:2

j

Angus Rankin of
Mabou Harbour

s

Composer: 3

Collection:

3 Dab

DAB-3-26-1

Angus Rankin of
Mabou Harbour

B:5:2

a

Angus Ronald Beaton

s

Composer: 2

Collection:

54 Rounder

7011

Angus Ronald Beaton

A:5:3

s

Angus Ronald's Big Tune

s

Composer: 6

Collection:

54 Rounder

7011

Angus Ronald's
Big Tune

A:2:2

s

Ann Campbell		j	Composer: 6	
			Collection:	
37	Banff	RBS-1248	Ann Campbell	B.2:1 j
37	Rodeo	RLP-107	Ann Campbell	B.2:1 j
Ann Campbell's		m	Composer: 6	
			Collection:	
28	C.B. Magazine 1	no number	Ann Campbell's	A.3:1 m
Ann MacNeil		j	Composer: 6	
			Collection:	
26	Celtic	038	Ann MacNeil	B:2 j
Ann MacQuarrie		r	Composer: 2	
			Collection:	
10	Rounder	7012	Ann MacQuarrie	A.1:4 r
54	Rounder	7011	Ann MacQuarrie	A.2:6 r
41	Rounder	7006	Ann MacQuarrie's	A.1:2 r
48	C.C.B. Press	CCBP-1001	Anna MacQuarrie's	B.3:6 r
Ann Marie MacInnis		j	Composer: 9	
			Collection:	
54	Rounder	7011	Ann Marie MacInnis	A.4:1 j
41	Rounder	7006	Ann Marie MacInnis (Medley)	B.2:1 j
Ann McNamara's		s	Composer: 1	
			Collection: 28	
48	C.C.B. Press	CCBP-1001	Ann McNamara's	B.3:4 s
Ann Small		r	Composer: 6	
			Collection:	
36	World	WRC1-618	Ann Small	A.1:2 r
Ann's Favorite		r	Composer: 6	
			Collection:	
25	Celtic	026	Ann's Favorite	B:2 r
Anna Mae Grant's		s	Composer: 11	
			Collection: 103	
5	Celtic	SCX-56	Anna Mae Grant's	B.1:1 s

47	*Celtic	CX-48	Archie Brown	A,3:3	r
47	Celtic	SCX-53	Archie Brown	A,9:3	r
47	Rodeo	RLP-27	Archie Brown	A,3:3	r

Archie Menzies

h

Composer: 174

Collection: 87, 93

13	Audat	477-9010	Archie Menzie**	B,6:1	h
15	Celtic	CX-17	Archie Menzie	A,3:1	h
15	Celtic	SCX-53	Archie Menzie	A,3:1	h
12	Rounder	7004	Archie Menzie's	B,4:1	h
28	C.B. Magazine 1	no number	Archie Menzie's	B,4:3	h
23	*no label name	WRC1-5562	Archie Menzie's	A,5:2	r
24	Celtic	002	Archie Menzies	B:1	h
5	Celtic	SCX-58	Archie Menzies	B,2:2	r
24	Decca	14027	Archie Menzies	B:1	r

Archie Simon

r

Composer: 5

Collection: 23, 43

28	Rodeo	RLP-75	Archie Simon	B,4:2	r
50	Banff	RBS-1257	Archie Simon	B,3:3	r
50	Celtic	049	Archie Simon	A:3	r
50	Celtic	CX-13	Archie Simon	B,3:3	r
50	Celtic	SCX-57	Archie Simon	B,7:3	r

Argyle Bowling Green

r

Composer: 6

Collection: 1, 3, 20

30	*no label name	SLM-1001	Argyle Bowling Green	A,3:3	r
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Ariel

h

Composer: 6

Collection: 6, 153, 158

24	Celtic	016	Aerial	B:1	h
45	Brownrigg	BRGCBS-001	Ariel	B,1:1	h
30	Cellidh	CLP-1001	Ariel	A,5:2	r

Arisaig Mist

a.

Composer: 73

Collection:

15	C.B. Magazine 3	no number	Arisaig Mist	B,9:1	a
34	*no label name	WRC1-2733	Arisaig Mist	A,4:1	a

Arliston Castle

s

Composer: 6

Collection: 4, 58, 59, 63, 132

22	Rodeo	RO-164	Arliston Castle	B:1	s
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Arrochar Bridge	r	Composer: 6		
47 Celtic	CX-20	Collection:	Arrochar Bridge	B,6:3 r
Art Campbell's	s	Composer: 6		
21 Celtic	CX-41	Collection:	Art Campbell's	A,4:1 s
Art Carney's	r	Composer: 6		
39 Celtic	CX-22	Collection:	Art Carney's	A,3:2 r
Artafallie	s	Composer: 128		
22 Celtic	CX-28	Collection: 62	Artafallie	B,4:2 s
Arthur Bignold of Lochrosque	m	Composer: 13		
25 Celtic	CX-23	Collection: 67	Arthur Bignol	A,5:1 m
Arthur Mulse	r	Composer: 63		
69 *no label name	MMC-1001-B5	Collection:	Arthur Mulse	A,3:4 r
Arthur Seat, The	r	Composer: 5		
15 Rodeo	RO-119	Collection: 3, 11, 30, 34(No.6), 121, 147	Arthur Seat	B:3 r
15 Celtic	CX-34		Arthur Seat, The	B,4:3 r
15 Rodeo	RLP-1		Arthur Seat, The	B,4:3 r
15 Rodeo	CCLP-2002		Arthur Seaton, The	A,4:3 r
As a Thoiseach (or Keep it Up)	r	Composer: 55		
5 Celtic	SCX-56	Collection: 1, 3	As a Thoiseach	B,6:2 r
Ashton Rose	w	Composer: 6		
12 Hit Records	PLP-1012	Collection:	Ashton Rose	A,3:1 w

Athole		r	Composer: 6	
			Collection:	
37	Banff	RBS-1248	Athole	B,5:2 r
37	Rodeo	RLP-107	Athole	B,5:2 r

Athole Brose (or Buckingham House)		s	Composer: 108	
			Collection: 1, 3, 17, 20, 36, 46, 98, 115, 124	
17	Decca	14033	Athol Brose	A:1 s
48	World	WRC1-1273	Athol Brose	B,2:3 s
28	C.B. Magazine 1	no number	Athole Brose	B,1:2 s
17	Celtic	005	Atholl Brose	A:1 s

Athole Cummers (or Bog-an-Lochain)		s	Composer: 6	
			Collection: 1, 3, 4, 63, 74, 78, 133	
50	Banff	RBS-1257	Athol Commers	B,2:1 s
50	Celtic	CX-13	Athol Commers	B,2:1 s

Athole Highlanders' Farewell to Loch Katrine, The		m	Composer: 166	
			Collection: 93, 110, 147	
41	Rounder	7006	Athole	B,5:1 m
			Highlanders' Farewell to Loch Katrine, The	

Atholian Hills		r	Composer: 6	
			Collection:	
37	Banff	RBS-1248	Atholian Hills	A,5:2 r
37	Rodeo	RLP-107	Atholian Hills	A,5:2 r

Auby Foley		s	Composer: 28	
			Collection:	
19	Rounder	7008	Auby Foley	B,7:1 s
19	Rounder	7008	Auby Foley's	B,7:2 h

Auch Mountain's Bonnie Glen

22 Celtic CX-28 Composer: 153
Collection: 45, 48, 134
Auch Mountain A,2:1 m
Bonnie Glen

Auld Fisher, The

45 Brownrigg BRG-005 Composer: 80
Collection:
Auld Fisher, The A,7:1 a
45 Brownrigg BRG-013 Auld Fisher, The** B,6:1 s

Auld Lang Syne

10 Rounder 7012 Composer: 6
Collection: 3
Auld Lang Syne A,1:2 s

Auld Toun O'Ayr

8 *no label name JC-124 Composer: 6
Collection: 3, 20, 93, 100, 102
Auld Toun O'Ayr, B,4:2 s
The

Auld Wheel, The

45 Brownrigg BRGCBS-001 Composer: 5
Collection: 1, 7, 23, 43, 93
Auld Wheel, The B,6:2 r

Autocrat, The

34 *no label name WRC1-2733 Composer: 149
Collection:
Autocrat, The *B,3:3 h

Autograph, The

15 C.B. Magazine 3 no number Composer: 6
Collection: 6
15 Celtic 042 Autograph A,1:2 h
Autograph, The B:2 c

Awl Man, The

45 Brownrigg BRG-012 Composer: 145
Collection:
45 Brownrigg BRG-013 Awl Man, The B,1:4 r
Awl Man, The** A,1:4 r

Babbling Brook

47 Celtic CX-20 Composer: 6
Collection:
Babbling Brook B,5:3 j

Bachelor, The		j	Composer: 6	
			Collection:	
37	Rodeo	RO-199	Bachelor's, The	A:1 j
37	Banff	RBS-1246	Bachelor, The	A:3:1 j
37	Celtic	SCX-53	Bachelor, The	B:8:1 j

Back of the Change House, The		r	Composer: 154	
			Collection: 1, 3, 5, 53(s), 74, 86(s), 92, 102	
34	Rounder	7005	Back of the Change House	B:2:3 r

Baddeck Gathering		j	Composer: 108	
			Collection: 8	
15	Banff	RBS-1051	Baddeck Gathering	A:2:2 j
15	Rodeo	RO-202	Baddeck Gathering	B:2 j
44	Rodeo	RLP-47	Baddeck Gathering, The	B:4:1 j

Bain's Favorite (or Molly Brannigan)		j	Composer: 6	
			Collection:	
39	Celtic	CX-35	Bain's Favorite	A:4:1 j

Baker, The		r	Composer: 5	
			Collection: 7, 17	
15	Banff	RBS-1245	Baker	A:6:3 r
15	Celtic	SCX-59	Baker	A:5:3 r
15	Rodeo	RLP-101	Baker	A:5:3 r
11	Celtic	007	Baker, The	A:3 r
11	Decca	14032	Baker, The	A:3 r
11	Shanachie	14001	Baker, The	A:3:3 r

Balkan Hills		m	Composer: 155	
			Collection: 4, 5, 45, 48, 153	
22	Celtic	020	Balkan Hills	B:1 m
22	Celtic	CX-1	Balkan Hills, The	A:6:1 m

Ball, The		h	Composer: 6	
			Collection: 50	
40	Celtic	CX-26	Ball, The	B:5:1 c

Ballochmyle Brig		s	Composer: 6	
34 *no label name		CLM-1005	Collection:	
			Ballochmyle Brig	A,6:1 s
Balmoral Castle		m	Composer: 5	
12 *no label name		PLP-1057	Collection: 17, 43	
			Balmoral Castle	A,4:1 m
Balmoral Castle		s	Composer: 109	
			Collection: 3, 4, 5, 44,	
			45, 87, 88	
29	Celtic	CX-14	Balmoral Castle	B,2:1 s
40	Celtic	033	Balmoral	A:1 m
			Highlanders	
Balquhiddy		a	Composer: 6	
19 S. Fraser Coll.		no number	Collection: 2	
			Balquhiddy	A,11:1 a
Bamford		h	Composer: 6	
45 Brownrigg		BRG-005	Collection: 6, 20	
45 Brownrigg		BRG-013	Bamford	A,4:3 h
			Bamford**	B,1:3 h
Banffshire, The		r	Composer: 6	
5 Celtic		SCX-58	Collection:	
			Banffshire, The	B,2:3 r
Bank's (or Mrs. Taff)		h	Composer: 24	
			Collection: 7, 35, 53, 93, 98,	
			147	
12	Rounder	7001	Banks	A,4:1 h
15	C.B. Magazine 3	no number	Banks	B,12:2 h
34	*no label name	WRCi-2733	Banks, The	B,3:5 h
71	Solar	SAR-2016	Banks, The	B,1:3 h
Banks of Avon, The		m	Composer: 138	
21 Celtic		CX-29	Collection: 135	
			Banks of Avon, The	A,2:1 m

Banks of Moy, The
(or Ships are Sailing)

Composer: 6

Collection:

44	C.B. Magazine 2	no number	Banks of Moy	A.4:1	j
44	Banff	RBS-1051	Banks of Moy, The	B.5:2	j
44	Rodeo	RLP-47	Banks of Moy, The	A.1:2	j

Barney O'Neill

Composer: 6

Collection: 33, 51, 122

29	Banff	RBS-1247	Barney O'Neill	B.2:1	j
29	Celtic	CX-36	Barney O'Neill	B.2:1	j
29	Celtic	SCX-53	Barney O'Neill	B.2:1	j

Barra Falls

Composer: 1

Collection: 28

22	Celtic	CX-42	Barra Falls	A.4:1	h
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Barren Rocks of Aden, The

Composer: 156

Collection: 4, 5, 7, 17, 48,
73, 76, 82, 86, 91, 93, 99,
102, 109, 110, 111

62	Celtic	CX-5	Barren Rocks of Aden, The	B.6:1	m
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Bart. of Achindoir

Composer: 6

Collection:

5	Celtic	SCX-58	Bart. of Achindoir	B.4:2	s
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Battle of Glencoe, The

Composer: 6

Collection: 159

41	Rounder	7006	Battle at Glencoe, The	A.4:1	a
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Bean na Boinne

Composer: 6

Collection:

18	Celtic	CX-45	Bean na Boinne	B.3:1	r
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Bear in the Buckwheat

Composer: 6

Collection: 69

39	U.C.C.B. Press	UCCBP-1007	Bear in the Buckwheat	A.2:4	r
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Beaton's Fancy		s	Composer: 6	
			Collection:	
29	U.C.C.B. Press	UCCBP-1007	Beaton's Fancy	B,3:3 s
Beatons of Rector Street, The		j	Composer: 6	
			Collection:	
26	Rodeo	RLP-75	Beatons of Rector Street	B,5:1 j
Beaufort Castle		r	Composer: 6	
			Collection: 2, 50	
65	S. Fraser Coll.	no number	Beaufort Castle	A,3:3 r
Beauties of the Ballroom, The		j	Composer: 6	
			Collection:	
19	Boat	BOS-7231	Beauties of the Ballroom, The	B,5:1 j
Beautiful Lake Ainslie		a	Composer: 11	
			Collection: 103	
5	Celtic	SCX-56	Beautiful Lake Ainslie	B,5:1 a
Beautiful Swanee River		h	Composer: 150	
			Collection: 6, 20	
15	Celtic	CX-34	Beautiful Swanee River	A,2:2 h
15	Rodeo	RLP-1	Beautiful Swanee River	A,2:2 h
15	Rodeo	RO-170	Beautiful Swanee River	A:2 h
Beauty of the North, The		s	Composer: 6	
			Collection: 1, 2, 3, 36, 39, 93	
38	S. Fraser Coll.	no number	Beauty of the North, The	D,9:2 s

Beaux of Oak Hill			Composer: 6
(or Boys of Bluehill, The) r			Collection: 6, 20(h), 76(h),
			140, 150
62	Celtic	CE-066	Beaux of Oak Hill B:1 r
62	Celtic	CX-5	Beaux of Oak Hill A,5:1 r
Because He was a Bonnie Lad			Composer: 157
(or Bonnie Lads) r			Collection: 1, 4, 5, 6, 82,
			86(s), 93, 134(s), 136(s),
			143
54	Rounder	7011	Because He was a B,5:2 r
			Bonnie Lad
Bee's Wing h			Composer: 47
			Collection: 8, 40, 93, 147, 159
34	Rounder	7005	Bee's Wing A,4:1 h
Belfast Ham j			Composer: 6
			Collection:
8	*no label name	JC-127	Belfast Ham A,1:2 j
Belfast, The h			Composer: 6
			Collection: 33, 122
42	Lismor	LIFL-7012	Belfast, The B,3:2 h
44	Buckshot	BT-9005	Belfast, The A,1:1 r
Bell Piano, The r			Composer: 9
			Collection: 64
22	Rodeo	RLP-59	Bell Piano, The B,5:2 r
22	Rodeo	RLP-59	Bell Piano, The B,5:1 s
41	Rounder	7006	Bell Piano, The B,1:1 s
Bell's of Queensville j			Composer: 6
			Collection:
26	Celtic	CX-11	Bell's of B,2:2 j
			Queensville
Belle of the Stage c			Composer: 151
			Collection: 6
22	Celtic	CX-28	Belle of the Stage B,3:2 c

Belted Plaid and Health to Wear It

r

Composer: 6

Collection: 2, 3

33 S. Fraser Coll. no number

Belted Plaid and Health to Wear It C.1:2 r

Benawe Highlanders

m

Composer: 87

Collection: 4, 5, 63, 131, 136, 138

45 Brownrigg

BRGCB-001

Benawe Highlanders A.3:2 m

Beness

s

Composer: 6

Collection:

39 Celtic

CX-35

Beness A.6:1 s

Benmore

m

Composer: 78

Collection: 48

45 Brownrigg

BRG-005

Benmore A.5:2 m

Bennett's Favorite

r

Composer: 6

Collection: 6

22 Rodeo

RLP-59

Bennett's Favorite B.1:2 r

Bernadette's Favourite**

r

Composer: 28

Collection:

19 Boot

BOS-7231

Bernadette's Favourite A.5:5 r

Bernie

r

Composer: 6

Collection: 64

22 Celtic

040

Bernie A:3 r

22 Copley

8-502

Bernie A:3 r

Bessie Brown

j

Composer: 110

Collection: 41

37 Banff

RBS-1246

Bessie Brown B.2:2 j

37 Celtic

SCX-53

Bessie Brown B.12:2 j

37 Rodeo

RD-162

Bessie Brown A:2 j

Betsy

p

Composer: 6

Collection:

56 Celtic

SCX-57

Betsy B.9:1 p

Betty Ann Gordon

r

Composer: 6

Collection:

41 Celtic

CX-22

Betty Ann Gordon A.6:3 r

Betty Lou Beaton's

s

Composer: 102

Collection:

3 *no label name

CCR-9067

Betty Lou Beaton's B.2:2 s

Betty Lou's Fancy

j

Composer: 6

Collection:

26 Celtic

CX-11

Betty Lou's Fancy B.2:3 j

Betty Matheson's

j

Composer: 36

Collection:

23 Solar

SAR-A-017

Betty Matheson's B.1:1 j

Betty's

p

Composer: 6

Collection:

24 Celtic

012

Betty's A.1 p

Big John MacNeil

r

Composer: 6

Collection: 107, 150, 158

32 Banff

SBS-5123

Big John MacNeil B.8:1 r

58 Lismor

LIFL-7011

Big John MacNeil A.10:3 r

32 Celtic

CX-4

Big John McNeil B.6:1 r

Bill Black's

h

Composer: 6

Collection: 33, 51, 122

22 C.B. Magazine 2 no number

Bill Black's B.8:2 c

22 Celtic

CX-42

Bill Black's B.3:2 c

Bill Lamey

j

Composer: 2

Collection: 137

54 Rounder

7011

Bill Lamey B.1:1 j

Bill Lamey's Delight

j

Composer: 7

Collection:

8 *no label name

JC-127

Bill Lamey's
Delight A.1:3 j

Bill Robertson's		r	Composer: 6		
			Collection:		
37	Banff	RBS-1246	Bill Robertson's	A,5:1	r
37	Celtic	SCX-53	Bill Robertson's	B,9:1	r
37	Rodeo	RS-133	Bill Robertson's	B:1	r
Billy Cheatham		r	Composer: 6		
			Collection: 138, 141, 145, 147		
71	Solar	SAR-2016	Billy Cheatham	B,2:1	r
Billy MacLeod		j	Composer: 60		
			Collection:		
34	*no label name	CLM-1005	Billy MacLeod	A,2:1	j
Billy MacLeod's**		r	Composer: 9		
			Collection:		
19	Boat	BOS-7231	Billy MacLeod's	B,4:3	r
Bird in the Tree		r	Composer: 6		
			Collection: 147		
44	Rodeo	RD-116	Bird in the Tree	B:1	r
Bird's Nest, The		r	Composer: 6		
			Collection: 69		
11	Celtic	009	Bird's Nest	A:3	r
11	Celtic	SCX-57	Bird's Nest	A,3:3	r
11	Shanachie	14001	Bird's Nest	A,6:3	r
12	Rounder	7001	Bird's Nest	A,1:3	r
15	Celtic	CX-40	Bird's Nest	B,3:3	r
11	Celtic	CX-1	Bird's Nest, The	A,2:3	r
15	Rodeo	CCLP-2002	Bird's Nest, The	B,3:3	r
Birds, The		r	Composer: 6		
			Collection:		
34	*no label name	CLM-1006	Birds, The	A,6:2	r
Bishop MacDonald's					
Farewell to Victoria		a	Composer: 111		
			Collection:		
29	Celtic	CX-14	Bishop MacDonald	B,5:1	a

Black Hoe, The		j	Composer: 6	
			Collection: 69	
8	*no label name	JC-126	Backhoe, The	B.2:3 j
54	Rounder	7011	Black Hoe	A.1:3 j
2	Dab	DAB-1985	Black Hoe, The	A.4:3 j
28	C.B. Magazine 1	no number	Black Hoe, The	A.2:5 j
Black Rory's Farewell		s	Composer: 6	
			Collection:	
21	Celtic	CX-41	Black Rory's Farewell	A.4:1 s
Black Sporrán, The		j	Composer: 6	
			Collection: 8	
38	Topic	12-TS-354	Black Sporrán, The	A.6:1 j
Black Thorn Stick		j	Composer: 6	
			Collection: 33, 51, 57, 74, 76	
62	Celtic	CX-5	Black Thorn Stick	B.5:1 j
Blackberry Blossom		r	Composer: 6	
			Collection: 6, 33, 51, 88, 122, 141, 142, 145, 147	
8	*no label name	JC-126	Blackberry Blossom	A.2:2 r
Blackbird, The		r	Composer: 95	
			Collection: 4, 9, 51, 56, 91	
21	Celtic	CX-41	Black Bird	B.3:2 r
Blaine Corey's		c	Composer: 11	
			Collection: 103	
5	Celtic	SCX-56	Blaine Corey's	B.4:2 c
Blair Drummond		s	Composer: 6	
			Collection: 4, 63, 74, 133	
10	Inter Media	WRC1-759	Blair Drummond	A.5:2 s
Blanche's**		j	Composer: 80	
			Collection:	
34	*no label name	CLM-1006	Blanche's	A.2:1 j

Blind Norry's

r

Composer: 6

Collection: 6

2 Dab

DAB-1985

Blind Norry's

B,1:3 r

Blink Bonnie

r

Composer: 5

Collection:

21 Celtic

CX-29

Blink Bonnie

A,2:3 r

45 Browrigg

BRGCB-001

Blink Bonnie, The

B,2:2 r

Bob Johnston's

r

Composer: 6

Collection: 36

11 Banff

RBS-1051

Bob Johnson

B,4:2 r

11 Rodeo

RO-141

Bob Johnson's

B:1 r

11 Shanachie

14001

Bob Johnson's

B,4:2 r

Bobbie Cuthbertson

h

Composer: 196

Collection: 51

15 C.B. Magazine 3 no number

Bobbie

B,15:2 h

15 Rodeo

RO-202

Bobbie

A:2 h

Cuthbertson

Bobby Brown's*****

j

Composer: 76

Collection:

45 Browrigg

BRG-005

Bobby Brown's

A,1:1 j

Bodlag air Mac Thomais

r

Composer: 6

Collection:

23 Solar

SAR-A-017

Bodlagair

A,3:4 r

47 Celtic

CX-20

Bodlag air Mac

A,1:2 r

Thomais

Bog an Lochan

(or Athole Cummers)

s

Composer: 6

Collection: 1, 3, 45, 62

20 Shanachie

14002

Bog an Lochain

A,1:1 s

28 Topic

12-TS-354

Bog an Lochain

A,2:2 s

8 *no label name

JC-123

Bog an Lochan

B,4:1 s

20 Celtic

027

Bog an Lochan

A:1 s

50 C.B. Magazine 2 no number

Bog-an-Lochain

B,1:1 s

10 Inter Media

WRC1-1546

Bogan Logan

A,6:2 s

Bog o' Gight, The

s

Composer: 17

Collection: 1, 3, 20, 30,
53, 121, 124

23 Solar

SAR-A-017

Bog o' Gight, The A,3:2 s

Boisdale

r

Composer: 9

Collection: 64

8 *no label name

JC-125

Boisdale

B,1:2 r

21 Celtic

CX-41

Boisdale

B,2:2 r

Bonanza

h

Composer: 6

Collection: 6

15 C.B. Magazine 3

no number

Bonanza

A,12:2 h

15 Rodeo

RO-144

Bonanza

B:2 h

39 Celtic

047

Bonanza

B:1 h

Bonfire, The

-s

Composer: 6

Collection: 2, 3

45 Glencoe

GMI-001

Bonfire

B,6:1 s

19 S. Fraser Coll.

no number

Bonfire, The

B,6:1 s

Bonnie Annie

r

Composer: 181

Collection: 1, 3, 16, 20, 122,
140

26 Celtic

CX-11

Bonnie Ann

B,6:1 r

40 Celtic

CX-26

Bonnie Ann's

B,3:2 r

4 Celtic

001

Bonnie Annie

B:1 r

4 Decca

14026

Bonnie Annie

B:1 r

4 Shanachie

CB-1

Bonnie Annie

B,5:2 r

33 Topic

12-TS-353

Bonnie Annie

B,3:6 r

Bonnie Annie Anderson

s

Composer: 5

Collection: 34(No.1)

25 Celtic

034

Bonnie Annie
Anderson

B:1 s

Bonnie Banchory

p

Composer: 5

Collection: 23, 93

24 Celtic

012

Bonnie Banchory

A:2 p

Bonnie Dundee		m	Composer: 6
			Collection: 4, 20(j), 44, 88, 126, 134, 142 (j)
63	Celtic	CX-51	Bonnie Dundee B,5:2 m
Bonnie Isabell Robertson		r	Composer: 6
			Collection:
15	Celtic	CX-44	Bonnie Isabell A,3:1 r Robertson
Bonnie Kate		r	Composer: 6
			Collection: 6, 33, 51, 76, 77, 92, 140, 147
13	Liberty	L.M. 903	Bonnie Kate A,3:1 r
15	Celtic	CX-17	Bonnie Kate B,5:2 r
Bonnie Lass o' Ballantrae, The		r	Composer: 6
			Collection: 3
5	Celtic	SCX-58	Bonnie Lass of B,5:3 r Ballantrae, The
Bonnie Lass o' Bon Accord, The		a	Composer: 5
			Collection: 1, 7, 17, 43, 93, 111, 147
12	Rounder	7001	Bonnie Lass O Bon B,5:1 a Accord, The
25	Celtic	037	Bonnie Lass o' A:1 a Bon-accord, The
Bonnie Lass o' Fisherrow, The		r	Composer: 181
			Collection: 3, 78, 87, 124, 159
15	Rodeo	CCLP-2002	Bonnie Lass Of B,3:2 r Fisherrow, The
4	Shanachie	CB-1	Bonnie Lass o' B,7:2 r Fisher Row
4	Celtic	003	Bonnie Lass o' B:2 r Fisher-Row, The
4	Decca	14028	Bonnie Lass o' B:2 r Fisher-Row, The
11	Celtic	SCX-57	Bonnie Lass o' A,3:2 r

11	Celtic	CX-1	Fisherrow Bonnie Lass o'	A,2:2	r
39	Celtic	CX-35	Fisherrow, The Bonnie Lass of Fisher Row	B,5:2	r
11	Shanachie	14001	Bonnie Lass of Fisher-Row, The	A,6:2	r
15	Celtic	CX-40	Bonnie Lass of Fisherrow	B,3:2	r
11	Celtic	009	Bonny Lass O' Fisher-row, The	A:2	r
28	C.B. Magazine 1	no number	Bonny Lass of Fisherrow, The	A,5:3	r
Bonnie Lass of Headlake, The					
10	Inter Media	WRC1-1546	Composer: 37 Collection: Bonnie Lass of Headlake, The	B,1:1	a
Bonnie Lass of Scotland					
13	Audat	477-9032	Composer: 6 Collection: Bonnie Lass of Scotland**	B,4:1	?
Bonnie Nellie					
21	Celtic	CX-29	Composer: 5 Collection: 23, 43 Bonnie Nellie	B,2:3	r
Bonnie Strathmore					
37	Rodeo	RO-118	Composer: 6 Collection: 73, 78, 99 Bonnie Strathmore	A:2	j
Bonniest Lass in the World b					
39	U.C.C.B. Press	UCCEP-1007	Composer: 6 Collection: Bonniest Lass in the World	A,2:1	b
Boston					
26	Celtic	035	Composer: 6 Collection: Boston	B:1	m

Boston Caledonian Club, The j			Composer: 6	
21	Celtic	CX-29	Collection: 6	
			Boston Caidian Club, The	B.4:3 j
Boston, The j			Composer: 6	
26	Celtic	032	Collection:	
			Boston, The	B:1 j
Bothwell Castle b			Composer: 15	
12	*no label name	PLP-1057	Collection: 1, 118	
			Bothwell Castle	B.2:2 b
Bottle of Punch j			Composer: 147	
			Collection: 74, 90, 115, 124	
44	C.B. Magazine 2	no number	Bottle of Punch	A.4:1 j
44	Banff	RBS-1051	Bottle of Punch	B.5:1 j
44	Rodeo	RLP-47	Bottle of Punch	A.1:1 j
Bouncing Tailor, The j			Composer: 63	
			Collection:	
69	*no label name	MMC-1001-BS	Bouncing Tailor, The	B.2:1 j
Bovaglie's Plaid a			Composer: 5	
			Collection: 7, 17, 42, 43, 93	
10	Inter Media	WRC1-759	Bovaglie's Plaid	A.2:1 a
15	C.B. Magazine 3	no number	Bovaglie's Plaid	B.1:1 a
Bow and Strings ?			Composer: 6	
			Collection:	
13	Audat	477-9010	Bow and Strings**	B.2:1 ?
Boy's Lament for his Dragon, The m			Composer: 112	
			Collection: 44	
48	Inter Media	WRC-160	Boy's Lament for his Dragon, The	B.1:2 m
Boys of the Hilltop r			Composer: 6	
			Collection:	
21	Celtic	CX-29	Boys of the Hilltop	B.6:2 r

Boys of the Loch, The
(or Mist on the Loch)

r

Composer: 6

Collection: 147

22	Celtic	CX-42	Boys of the Loch	A,6:2	r
22	C.B. Magazine 2	no number	Boys of the Loch,	B,7:1	r
			The		
22	Celtic	CX-42	Boys of the Lough,	A,6:1	r
			The		
44	Rodeo	RLP-47	Boys of the Lough,	A,6:1	r
			The		

Boys of the Town, The

j

Composer: 6

Collection: 92

54	Rounder	7011	Boys of the Town	A,1:2	j
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Braes of Auchtertyre, The

r

Composer: 113

Collection: 1, 3, 7(a),
17(a), 53(a), 74, 93(a)

13	Decca	14004	Braes of	B:1	r
			Auchtertyre		
11	Shanachie	14001	Braes of	B,1:2	r
			Auchtertyre		
39	U.C.C.B. Press	UCCBP-1007	Braes of	A,1:3	r
			Auchtertyre		
25	Celtic	026	Braes of	A:3	r
			Auchtertyre, The		
39	Celtic	CX-35	Braes of	A,5:2	r
			Auchtertyre, The		

Braes of Busby, The

s

Composer: 6

Collection: 6, 39

34	CLM Records	CLM-1001	Braes of Busbie,	B,3:1	s
			The		

Braes of Elchies, The

j

Composer: 6

Collection: 19

12	Rounder	7004	Braes O' Elchies	A,2:2	j
37	Rodeo	RO-133	Braes O' Elchies	A:2	j
37	Banff	RBS-1246	Braes o' Elchies,	A,4:2	j
			The		

Braes of Glencoe, The

r

Composer: 6

Collection:

11	Decca	14004	Braes of Glencoe	B:3	r
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11	Shanachie	14001	Brass of Glencoe	B.1:3	r
Brass of Mar, The			Composer: 167		
			Collection: 1, 3, 4, 17, 20,		
			22, 39, 53, 74, 79, 93,		
			99, 100, 124, 126, 134, 136		
51	Celtic	011	Brass o' Mar	A:1	s
			(Medley)		
29	U.C.C.B. Press	UCCBP-1007	Brass of Mar	B.4:2	s
10	Rounder	7012	Brass of Marr, The	A.6:1	b
Brass of Tullymet, The			Composer: 6		
			Collection: 1, 3, 4, 20, 22,		
			39, 50, 53, 74, 79, 93,		
			109, 134, 139		
48	World	WRC1-1273	Brass of Tullymet	B.3:6	s
8	*no_label name	JC-124	Brass of Tullymet.	A.4:2	s
			The		
15	Celtic	CX-40	Brass of Tullymet.	A.1:2	s
			The		
Brandlings, The			Composer: 6		
			Collection: 3, 78, 93		
50	C.B. Magazine 2	no number	Brandlings	B.3:4	r
Breakwater			Composer: 6		
			Collection:		
32	Celtic	CX-4	Breakwater	A.2:1	h
Broom Dog, The			Composer: 6		
			Collection: 17		
20	Celtic	044	Broom Dog, The	B:1	r
20	Celtic	CX-1	Broom Dog, The	A.4:2	r
20	Celtic	SCX-57	Broom Dog, The	A.7:2	r
20	Shanachie	14002	Broom Dog, The	B.3:2	r
Brenda Stubbert's**			Composer: 28		
			Collection:		
69	*no_label name	MMC-1001-B5	Brenda Stubbert	A.5:5	r
19	Boat	BOS-7231	Brenda Stubbert's	A.5:3	r
Brendon's			Composer: 7		
			Collection:		
8	Rounder	7003	Brendon's	B.6:2	r

Bresser Sound		j	Composer: 6	
			Collection:	
2	Dab	DAB-1985	Bressay Sound	B.2:2 j
22	Celtic	CX-42	Bressay Sound	A.1:2 j
22	C.B. Magazine 2	no number	Bressay Sound	*B.9:2 j
Bridal, The		j	Composer: 6	
			Collection: 6, 20, 51	
40	Celtic	CX-26	Bridal, The	A.5:1 j
Bride's, The		r	Composer: 5	
			Collection: 7, 17, 43, 93, 111	
25	Celtic	034	Bride's, The	B:3 r
Bridge of Bamore, The		r	Composer: 6	
			Collection: 3	
10	Rounder	7012	Bridge of Bamore, The	A.1:3 r
34	CLM Records	CLM-1001	Bridge of Bamore, The	B.4:4 r
Bridge of Bucket, The		r	Composer: 6	
			Collection:	
29	Banff	RBS-1247	Bridge of Bucket	A.3:4 r
29	Celtic	CX-36	Bridge of Bucket, The	A.3:4 r
Bridge of Dee, The		s	Composer: 168	
			Collection: 3, 8, 16, 17, 20, 39, 53, 93	
22	Copley	8-500	Brig O' Dee	A:1 s
Bridge of Feugh, The		r	Composer: 6	
			Collection:	
12	Rounder	7004	Brig o' Feugh	A.5:2 r
Bridge of Inver, The		r	Composer: 6	
			Collection: 1, 3	
15	Celtic	CX-44	Bridge of Inver, The	A.6:3 r
34	CLM Records	CLM-1001	Bridge of Inver, The	A.4:4 r

Bridge of Potarch, The	s	Composer: 5	
25 Celtic	031	Collection: 7, 43, 93	
		Brig O' Potarch	A:2 s
Bridge of Sprig, The	s	Composer: 6	
22 Celtic	CX-42	Collection:	
		Bridge of Sprig, The	B, 6:1 s
Briley's Brook	m	Composer: 6	
26 Celtic	CX-11	Collection:	
		Briley's Brook	B, 1:1 m
British Press, The	a	Composer: 6	
21 Celtic	CX-29	Collection:	
		British Press	B, 5:1 a
Broad Cove Banks	s	Composer: 6	
26 Celtic	035	Collection: 8	
		Broad Cove Banks	A:2 s
Broch Dam, The	m	Composer: 6	
22 Rodeo	RLP-108	Collection:	
		Broch Dam, The	A, 3:1 m
Brochan Lom (or Orange & Blue)	r	Composer: 6	
4 Celtic	001	Collection: 4, 24, 93	
4 Decca	14026	Brochan Lom	A:2 r
4 Shanachie	CB-1	Brochan Lom	A:2 r
		Brochan Lom	B, 4:2 r
Broken Lantern, The	j	Composer: 6	
23 Solar	SAR-A-017	Collection: 6	
		Broken Lantern, The	B, 3:3 j
48 World	WRC1-1273	Broken Lantern, The	A, 3:2 j
Broken Wheel, The	r	Composer: 6	
16 Decca	14024	Collection:	
		Broken Wheel, The	B:4 r

Broley's Favorite

29 Banff

RBS-1066

Composer: 6

Collection:

Broley's Favorite B,5:1

Brookside

29 Banff

RBS-1247

Composer: 6

Collection: 6, 28(s), 28(r)

29 Celtic

CX-36

Brookside

B,5:1

29 Celtic

SCX-53

Brookside

B,5:1

Brother's Letter, The

11 Celtic

015

Composer: 21

Collection: 8

11 Shanachie

14001

Brother's Letter B:1

Brother's Letter A,4:2

Brown Haired Maiden, The

34 *no label name

WRC1-2733

Composer: 6

Collection: 4, 46, 70, 86

Brown Haired Maid, B,4:1

The

Brown's

26 Celtic

032

Composer: 6

Collection: 1

Brown's

B:1

Buddy MacMaster

54 Rounder

7011

Composer: 2

Collection: 137

Buddy MacMaster

B,2:2

Buddy MacMaster's

30 Cellidh

CLP-1001

Composer: 54

Collection:

Buddy MacMaster's B,2:3

Buddy McGee's

40 Celtic

CX-26

Composer: 6

Collection:

Buddy McGee's B,2:2

Buddy's Favourite

26 Celtic

CX-11

Composer: 1

Collection:

Buddy's Favorite B,2:1

Buddy's Favourite

69 *no label name

MMC-1001-BS

Composer: 63

Collection:

Buddy's Favourite B,5:1

Buddy, The	j	Composer: 36	
23 *no label name	WRC1-5502	Collection:	
		Buddy, The	A,4:3 j
Buffalo Gals (or Old Johnny Walker)	h	Composer: 6	
62 Celtic	CE-066	Collection: 138, 140	
62 Celtic	CX-5	Buffalo Gals	A:1 h
		Buffalo Gals	A,4:1 h
Bungalow, The	r	Composer: 5	
15 C.B. Magazine '3	no number	Collection: 43	
		Bungalow, The	B,1:4 r
Burn of Forgue, The	r	Composer: 6	
29 Celtic	CX-14	Collection:	
		Burn of Forgue	A,2:3 r
Burn's	h	Composer: 6	
		Collection: 33, 36, 51, 78, 122	
22 Rodeo	RLP-59	Byrnes	A,6:2 h
Burnie of Anchask, The	a	Composer: 6	
22 Celtic	CX-28	Collection:	
		Burnie o' Anchask, The	B,6:1 a
Burning of the Bridge, The	j	Composer: 6	
29 Banff	RBS-1247	Collection:	
		Burning of the Bridge, The	A,5:3 i
29 Celtic	CX-36	Burning of the Bridge, The	A,5:3 i
Burnt Leg, The	s	Composer: 6	
37 Banff	RBS-1051	Collection: 1	
37 Rodeo	RO-192	Burnt Leg	B,1:1 s
37 Banff	RBS-1246	Burnt Leg, The	A:1 w
		Burnt Leg, The	A,1:1 p
Butter Milk Mary's	a	Composer: 6	
8 *no label name	JC-127	Collection: 6, 33, 51, 122	
		Buttermilk Mary	B,1:2 a

45	Brownrigg	BRGCB-001	Buttermilk Marys	A,2:3	a
Byron & Donna Stubbett			j	Composer: 63	
				Collection:	
69	no label name	MMC-1001-BS	Byron & Donna Stubbett	B,5:2	j
Ca' the Ewes			a	Composer: 6	
				Collection:	
45	Brownrigg	BRGCB-001	C'a the Ewes	A,3:1	a
Ca' the Stirks from out of the Corn			a	Composer: 6	
				Collection: 1, 3, 20	
48	C.C.B. Press	CCBP-1001	Ca' the Stirks	A,2:2	a
37	Banff	RBS-1248	Ca' the Stirks	B,3:2	a
			From out of the Corn		
37	Rodeo	RLP-107	Ca' the Stirks from out of the Corn	B,3:2	a
Cabar Feidh			r	Composer: 6	
				Collection: 1, 3, 24, 45, 50, 53, 63, 74, 76, 87, 93, 116, 124(s), 126	
4	Celtic	001	Cabar Feidh	B:3	r
4	Dacca	14026	Cabar Feidh	B:3	r
4	Shanachie	CB-1	Cabar Feidh	B,5:3	r
15	Celtic	CX-40	Cabar Feidh	A,4:2	r
12	Hit Records	PLP-1012	Cabar Feidh	A,5:5	r
Cabot			w	Composer: 31	
				Collection:	
15	Rodeo	RO-202	Cabot	A:1	w
15	C.B. Magazine 3	no number	Cabot	B,15:1	p
Cactus**			a	Composer: 25	
				Collection:	
13	Audat	477-9010	Cactus	B,3:1	a

Cairngorm Mountains, The			a	Composer: 6	
66 S. Fraser Coll.			no number	Collection: 2, 99, 116, 124	
				Cairngorm Mountains, The	B,9:1 a
Calder's Welcome			s	Composer: 6	
34 *no label name			CLM-1006	Collection: 50	
				Calder's Welcome	A,1:2 s
Caledonia's Farewell			s	Composer: 6	
46 Columbia			37022-F	Collection:	
				Caledonia's Farewell	A:1 s
Caledonia's Wall for Neil Gow her Favourite Minstrel			a	Composer: 56	
				Collection: 1, 2, 17, 50, 93	
64 S. Fraser Coll.			no number	Caledonia's Farewell to Neil Gow	C,2:1 a
30 Ceilidh			CLP-1001	Caledonia's Wall for Neil Gow	B,3:1 a
29 Banff			RBS-1247	Caledonia's Walls for Neil Gow	B,1:1 a
29 Celtic			CX-36	Caledonia's Walls for Neil Gow	B,1:1 a
29 Celtic			SCX-53	Caledonia's Walls for Neil Gow	B,1:1 s
Calico			p	Composer: 6	
32 Celtic			CX-4	Collection:	
				Calico	B,5:1 p
Callum's			s	Composer: 6	
50 Banff			RBS-1257	Collection:	
50 Celtic			CX-13	Callum's	B,5:1 s
				Callum's	B,5:1 s
Calum Breugach			s	Composer: 6	
7 Celtic			017	Collection: 3, 20	
50 Celtic			CX-13	Calum Breugach	A:1 s
				Callumbrauch	A,1:1 s

50 Banff	RBS-1257	Callumbraugh	A.1:1	s
33 Topic	12-TS-354	Calum Breugach	B.3:2	s
Cameron Highlanders, The m				
		Composer: 5		
14 Big Harold	BH-1006	Collection: 7, 43, 93, 110, 147		
		Cameron Highlanders	B.3:1	m
Cameron's Got his Wife Again s				
		Composer: 15		
22 Celtic	020	Collection: 1, 3, 53, 74, 76, 82, 93, 109, 110, 115, 124		
		Cameron's Got his Wife Again	A.1	s
48 World	WRC1-1273	Cameron's Got his Wife Again	B.2:2	s
Cameronian Rant r				
		Composer: 3		
		Collection: 1, 3, 6, 17, 33, 36, 51, 74, 77, 122, 133, 142		
7 Celtic	010	Cameronian Rant	A.2	r
18 Celtic	053	Cameronian Rant	B.3	r
18 Celtic	CX-45	Cameronian Rant	A.6:3	r
50 C.B. Magazine 2	no number	Cameronian Rant	B.2:2	r
13 Audat	477-9010	Cameroonian	A.4:1	r
		Glant**		
Canty Auld Man j				
		Composer: 6		
		Collection: 74, 75		
15 Celtic	CX-34	Canty Old Man	B.5:1	j
15 Rodeo	CCLP-2002	Canty Old Man	A.5:1	j
15 Rodeo	RO-127	Canty Old Man	B.1	j
Canty Jean s				
		Composer: 6		
		Collection: 53		
30 Ceilidh	CLP-1001	Canty Jean Solo	B.6:1	s
15 Celtic	CX-34	Canty Jeanie	B.4:1	s
15 Rodeo	CCLP-2002	Canty Jeanie	A.4:1	s
15 Rodeo	RO-119	Canty Jeanie Munro	B.1	s
15 Rodeo	RLP-1	Canty Jeanie Muro	B.4:1	s
Cape Breton Ceilidh r				
		Composer: 1		
		Collection: 28		

21	Celtic	CX-29	Cape Breton Highlanders >	B,3:3	r
Cape Breton Symphony's Visit to the Shetlands			Composer: 144 Collection:		
45	Brownrigg	BRG-012	Cape Breton Symphony's Visit to the Shetlands, The	B,1:1	r
45	Brownrigg	BRG-013	Cape Breton Symphony's visit to the Shetlands**	A,1:1	s
Cape Breton's			Composer: 6 Collection:		
19	Rounder	7008	Cape Breton's	A,4:4	j
Cape Wrath			Composer: 5 Collection: 34(No.3)		
15	Celtic	CX-40	Cape Wrath	B,5:1	s
15	Rodeo	CCLP-2002	Cape Wrath	B,5:1	s
Capers			Composer: 6 Collection:		
12	Rounder	7001	Capers	B,3:2	j
15	Celtic	CX-40	Capers	B,6:2	j
15	Rodeo	CCLP-2002	Capers	B,6:2	j
Captain Campbell			Composer: 6 Collection: 3, 5, 74, 93		
28	Topic	12-TS-353	Captain Campbell	A,6:1	s
29	Banff	RBS-1066	Captain Campbell	B,2:1	s
30	*no label name	SLM-1001	Captain Campbell	B,3:1	s
45	Glencoe	GMI-001	Captain Campbell	A,5:1	s
Captain Campbell's			Composer: 6 Collection: 73, 86		
25	Celtic	CX-23	Captain Campbell	B,4:1	m
Captain Carswell			Composer: 114 Collection: 45		
25	Celtic	CX-23	Captain Carswell	A,2:1	m

Captain Keeler	r	Composer: 6	
		Collection: 1, 3, 36, 53, 74,	
		82, 88, 93, 142	
15 Celtic	CX-44	Captain Keeler	A,4:3 r
Captain MacDuff	r	Composer: 181	
		Collection: 1, 3, 16, 20, 124	
7 Celtic	017	Captain MacDuff	A:3 r
26 Celtic	036	Captain MacDuff	B:1 r
Captain McBain's	r	Composer: 6	
		Collection: 1, 3, 6, 33, 36,	
		51, 53, 86, 93, 100	
15 Rodeo	RLP-1	Captain McBain's	A,1:3 r
Car Driver, The	j	Composer: 6	
		Collection: 77	
34 CLM Records	CLM-1001	Car Driver, The	A,2:3 j
Card Assembly	j	Composer: 6	
		Collection:	
37 Banff	RBS-1248	Card Assembly	A,2:2 j
37 Rodeo	RLP-107	Card Assembly	A,2:2 j
Carl Beaton	r	Composer: 2	
		Collection: 137	
2 Dab	DAB-1985	Carl Beaton	A,5:6 r
Carl MacKenzie	r	Composer: 61	
		Collection:	
34 *no label name	CLM-1005	Carl MacKenzie	A,4:3 r
Carleen's	r	Composer: 7	
		Collection:	
8 Rounder	7003	Carleen's	B,5:3 r
Carlisle Lasses	s	Composer: 6	
		Collection: 3	
5 Celtic	SCX-56	Carlisle Lasses	B,5:2 s
Carnival	p	Composer: 6	
		Collection: 153(h), 158(h)	
13 Audat	477-9032	Carnival**	B,3:1 p

Carnie's Canter

r

Composer: 5

Collection: 1, 43, 93

5	Celtic	SCX-56	Carnie Canter's	B,5:4	r
7	Celtic	006	Carnie's Canter	A:3	r
7	Decca	14031	Carnie's Canter	A:3	r
8	*no label name	JC-126	Carnie's Canter	A,4:3	r
12	Hit Records	PLP-1012	Carnie's Canter	A,2:3	r
19	Rounder	7008	Carnie's Canter	A,7:2	r
28	C.B. Magazine 1	no number	Carnie's Canter	B,5:4	r
45	Glencoe	GMI-001	Carnie's Canter	B,3:2	r

Carrickfergus

j

Composer: 6

Collection:

39	Celtic	057	Carrick-Fergus	B:1	j
19	Boot	BOS-7231	Carrickfergus**	B,2:3	j

Carrigaline

r

Composer: 6

Collection: 33

19	Boot	BOS-7231	Carrigaline**	B,1:3	r
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Casaloma Castle

r

Composer: 1

Collection:

34	*no label name	WRC1-2733	Casaloma Castle	B,1:3	r
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Casey's Pig

i

Composer: 6

Collection:

4	Columbia	33520-F	Casey's Pig	B:1	i
4	Regal-Zonophone	MR-938	Casey's Pig	B:1	i
4	Shanachie	CB-1	Casey's Pig	A,2:1	i

Castle

h

Composer: 115

Collection: 6

15	Banff	RBS-1245	Castle	B,3:2	h
15	Celtic	SCX-59	Castle	B,3:2	h
15	Rodeo	RLP-101	Castle	B,3:2	h
22	Copley	8-501	Castle	B:1	h

Castle Garden

j

Composer: 6

Collection: 6

54	Rounder	7011	Castle Garden	A,1:1	j
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Castle Grant

m

Composer: 6

Collection: 17, 46

18	Celtic	CX-45	Castle Grant	B,6:2	m
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Catherine Ann Lamey's	j	Composer: 1	
8	*no label name JC-127	Collection:	
		Catherine Ann Lamey's	B,5:1 j

Catherine MacIsaac's Wedding Day	j	Composer: 116	
29 Celtic	CX-14	Collection: 8	
		Catherine MacIsaac's Wedding Day	B,3:3 j

Catherine and Thurlow Smith's	j	Composer: 2	
2 Dab	DAB-1985	Collection: 137	
		Catherine and Thurlow Smith's	A,4:2 j

Cathkin Braes	s	Composer: 6	
45 Brownrigg	BRG-005	Collection: 78	
45 Brownrigg	BRG-013	Cathkin Braes	A,2:1 s
		Cathkin Braes**	B,2:1 s

Cavity Investigator's, The	r	Composer: 36	
23 Solar	SAR-A-017	Collection:	
		Cavity Investigator's, The	B,4:3 r

Caw the Wither to the Hill	r	Composer: 6	
39 U.C.C.B. Press	UCCBP-1007	Collection:	
		Caw the Wither to the Hill	A,2:3 r

Cease your Funning	r	Composer: 6	
37 Celtic	045	Collection:	
		Cease your Funning	B:1 r

Cec McEachern's	k	Composer: 6	
32 Celtic	CX-4	Collection:	
		Cec McEachern's	A,6:1 k

Cecil MacKenzie

Composer: 6
Collection:

8 *no label name JC-123 Cecil MacKenzie A,3:1 s
28 Rodeo RLP-75 Cecil MacKenzie B,6:2 s

Celtic Ceilidh

Composer: 1
Collection:

34 *no label name CLM-1006 Celtic Ceilidh B,4:3 r
36 World WRC1-818 Celtic Ceilidh A,1:3 r
68 Solar Audio WRC1-5603 Celtic Ceilidh A,1:3 r

Cha Dean Mi'n Ohair
(or I Won't Do the Work)

Composer: 6
Collection:

2 Dab DAB-1985 Cha Dean Mi'n Ohair A,2:2 j

Champion, The

Composer: 9
Collection: 53, 64, 88, 142, 146, 158(h)

15 Celtic CX-34 Champion, The A,3:1 j
15 Rodeo RLP-1 Champion, The A,3:1 j
15 Rodeo RO-170 Champion, The B:1 j

Chandler's

Composer: 6
Collection: 6

15 C.B. Magazine 3 no number Chandler's A,5:2 h
15 Mac 1002 Chandler's A:2 h
15 Rodeo RO-114 Chandler's A:2 -h

Chanter, The

Composer: 1
Collection: 28

48 C.C.B. Press CCBP-1001 Chanter, The B,1:6 j

Chapel Keithack

Composer: 17
Collection: 30, 93, 98, 105, 121, 124

10 Rounder 7012 Chapel Keithack A,5:1 a
12 *no label name PLP-1057 Chapel Keithack B,2:1 a

Charles Hardie

Composer: 105
Collection: 39

15 Mac 1002 Charles Hardie B:1 s

15	Rodeo	RD-114	Charles Hardy	B:1	s
15	C.B. Magazine 3	no number	Charlie Hardie	A:6:1	s
Charles Nicholson's		r	Composer: 11		
			Collection: 103		
34	*no label name	WRC1-2733	Charlie Funning	A:1:3	r
Charles Sutherland		r	Composer: 105		
			Collection: 89, 98		
15	Mac	1001	Charles Sutherland	B:1	r
15	Rodeo	RD-113	Charles Sutherland	B:1	r
Charlie Hunter		j	Composer: 117		
			Collection: 47, 159		
8	*no label name	JC-126	Charlie Hunter	A:1:1	j
10	Inter Media	WRC1-1546	Charlie Hunter's	B:3:2	j
12	Rounder	7004	Charlie Hunter's	B:2:1	j
28	C.B. Magazine 1	no number	Charlie Hunter's	A:4:1	j
Chateauguay		r	Composer: 6		
			Collection:		
63	Banff	RBS-1084	Chateauguay	B:1:1	r
* Chestnut Tree, The		j	Composer: 2		
			Collection: 137		
3	*no label name	CCR-9067	Chestnut Tree, The	B:1:1	j
Cheticamp		r	Composer: 6		
			Collection: 69		
23	Solar	SAR-A-017	Cheticamp	B:2:1	r
5	Celtic	SCX-56	Cheticamp, The	B:2:2	r
Chinese		k	Composer: 6		
			Collection: 147, 158		
13	Audat	477-9077	Chinese**	B:3:1	k

Chorus, The

Composer: 6

Collection: 1(r), 33(r),
51(r), 77, 124, 139, 146(r),
147

15 Rodeo RO-144

Chorus A:1 j

26 Rodeo RLP-75

Chorus A:1:2 s

15 C.B. Magazine 3 no number

Chorus, The A:11:1 j

Christy Campbell

(or Cairistiona Chaimbeul) s

Composer: 6

Collection: 69

9 Topic 12-TS-354

Cairistiona A:3:2 s

Chaimbeul

34 CLM Records CLM-1001

Christie Campbell B:4:2 s

37 Banff RBS-1248

Christy Campbell B:5:1 s

37 Rodeo RLP-107

Christy Campbell B:5:1 s

39 Celtic CX-22

Christy Campbell's A:4:1 s

Chuckie MacLellan's

r

Composer: 20

Collection:

34 *no-label name CLM-1006

Chuckie B:6:4 r

MacLellan's

Circassian Circle

m

Composer: 6

Collection: 7, 22, 53, 74,

79, 82, 100, 109, 140

62 Celtic CX-5

Circassian Circle A:2:1 m

Clach na Cudain

(or Cross of Inverness) s

Composer: 5

Collection: 1, 3, 7, 20,

40, 78, 93

48 Inter Media WRC-160

Clach Na Cudain B:1:3 s

26 Celtic CX-11

Clach na Cuddin A:5:2 s

10 Inter Media WRC-1546

Clach-Na-Cuddin B:6:1 s

31 U.C.C.B. Press UCCBP-1007

Clach-Na-Cuddin A:6:1 s

Clan Munroe

s

Composer: 5

Collection: 43

15 C.B. Magazine 3 no number

Clan Munroe B:2:1 s

15 Banff RBS-1245

Clan Munroe A:1:1 s

15 Celtic SCX-59

Clan Munroe A:1:1 s

15 Rodeo RLP-101

Clan Munroe A:1:1 s

Clanranald

r = Composer: 6

Collection: 1, 2(5), 3

20 Celtic

027

Clan Ranald

A:2

r

20 Shanachie

14002

Clan Ranald

A:1:2

r

Clark Road

m

Composer: 36

Collection:

23 Solar

SAR-A-017

Clark Road

A:3:1

m

Clay Pipe, The

j

Composer: 6

Collection: 24, 51, 88, 142

15 Banff

RBS-1245

Clay Pipe

A:2:1

j

15 Celtic

SCX-59

Clay Pipe

A:2:1

j

15 Rodeo

RLP-101

Clay Pipe

A:2:1

j

15 Rodeo/Banff

CM-735

Clay Pipe

C:4:1

j

44 Rodeo

RLP-47

Clay Pipe, The

A:5:2

j

Clear the Track

h

Composer: 6

Collection: 6

24 Decca

14029

Clear the Track

B:1

h

45 Brownrigg

BRG-005

Clear the Track

A:4:1

h

45 Brownrigg

BRG-013

Clear the Track**

B:1:1

h

24 Celtic

004

Clear the Track!

B:1

h

Cleveland

j

Composer: 1

Collection: 28

34 CLM Records

CLM-1000

Cleveland

A:1:1

j

Close to the Floor

r

Composer: 6

Collection:

16 Decca

14017

Close to the Floor B:1

r

Cluny Castle

a

Composer: 118

Collection: 17, 93

37 Banff

RBS-1248

Cluny Castle

A:1:1

a

37 Rodeo

RLP-107

Cluny Castle

A:1:1

a

Clydesdale Lassies, The

r

Composer: 6

Collection: 1, 3, 53, 74,
82, 109, 110, 111

30 *no label name

SLM-1001

Clydesdale Lassies, B:5:3
The

r

16 Decca

12020

Clydeside Lassies B:1

r

Cock of the North, The

Composer: 6

Collection: 1, 2, 3, 20(r),
46(m), 50, 73, 91, 93,
99, 102, 110, 111

13	Audat	477-9010	Cock of the North**	B, 8:1	s
39	S. Fraser Coll.	no number	Cock of the North	A, 2:2	s
62	Celtic	CX-5	Cock of the North	A, 6:1	s
8	*no label name	JC-124	Cock of the North, The	B, 2:1	s

Cockroach, The**

Composer: 60

Collection:

34	*no label name	CLM-1006	Cockroach, The	A, 6:6	r
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Cohler's

h

Composer: 6

Collection: 77(r)

34	*no label name	CLM-1006	Kholer's	A, 4:3	h
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Collsfield House

a

Composer: 15

Collection: 39, 54, 93, 124

12	*no label name	PLP-1057	Coils Field House	B, 5:1	a
44	Point	P-234	Coils Field House	A, 2:1	a
15	C.B. Magazine 3	no number	Coilsfield House	B, 13:1	a
28	C.B. Magazine 1	no number	Coilsfield House	B, 2:1	a
29	Banff	RBS-1247	Coilsfield House	A, 5:1	a
29	Celtic	CX-36	Coilsfield House	A, 5:1	a
29	Topic	12-TS-353	Coilsfield House	A, 2:1	a
48	World	WRC1-1273	Coilsfield House	B, 3:2	a
50	Banff	RBS-1257	Coilsfield House	A, 3:1	a
50	Celtic	CX-13	Coilsfield House	A, 3:1	a

Coire an Lochan

r

Composer: 6

Collection:

68	Solar Audio	WRC1-5803	Coire an Lochan	B, 3:2	r
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Cold Winds from Ben Wyvis

m

Composer: 6

Collection: 5, 69(j)

10	Inter Media	WRC1-759	Cold Winds From Ben Wyvis	B, 4:2	m
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Colin Cameron's Kilt

21	Celtic	CX-29	Composer: 6 Collection: Colin Cameron's Kilt	B,2:2	s
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Colin MacIntosh

12	Hit Records	PLP-1012	Composer: 1 Collection: Colin MacIntosh	A,5:4	r
34	Rouser	7005	Colin MacIntosh	B,5:4	r

Colin MacKay's

34	Rouser	7005	Composer: 158 Collection: 50, 62 Colin MacKay's	B,5:3	r
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College, The

15	Celtic	SCX-57	Composer: 6 Collection: 1, 3, 6, 7, 17, 35, 51, 53, 74, 82, 88, 93, 142, 146 College Hornpipe, The	A,4:3	h
15	Celtic	CX-17	College, The	B,4:3	h

Colman's

44	Buckshot	BT-9005	Composer: 6 Collection: Colman's (Medley)	A,4:1	h
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Colonel MacBain

25	Celtic	031	Composer: 6 Collection: 1, 3, 5, 33, 36, 51, 53, 86, 93, 100 Col. McBain	B:3	r
15	Celtic	CX-34	Col. McBain's	A,1:3	r
39	Celtic	CX-35	Colonel MacBain	B,1:2	r
8	*no label name	JC-124	Colonel MacBean	A,4:3	r

Colonel Stewart of Garth

30	*no label name	SLM-1001	Composer: 6 Collection: 46, 86, 134 Colonel Stewart, Garth's	B,3:3	r
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Colonel Stockwood

21	Celtic	CX-29	Composer: 6 Collection: 48 Colonel Stockwood	A,1:1	m
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Colonel Sutherland

29, Celtic

CX-14

Composer: 6

Collection:

Colonel
Sutherland

A,2:1

Colonel Willie G.

53 C.B.C.

LM-470

Composer: 92

Collection: 8

Colonel Willie G. A,5:2

Come Along with Me

22 Rodeo

RLP-108

Composer: 6

Collection: 51

Come Along with
Me B,5:2

Come Under My Plaidie

5 Celtic

SCX-58

Composer: 6

Collection: 6, 51, 74, 88, 142,
146Come Under My
Plaidie B,5:2

12 Rounder

7004

Come Under my
Plaidie (Medley) A,6:1

Come to the Wedding

50 Banff

RBS-1257

Composer: 6

Collection:

Come to the
Wedding A,2:1

50 Celtic

CX-13

Come to the
Wedding A,2:1Compliments to Buddy
MacMaster

8 *no label name

JC-124

Composer: 7

Collection:

Compliments to
Buddy MacMaster A,1:4Compliments to Carl
MacKenzie

8 *no label name

JC-125

Composer: 7

Collection:

Compliments to
Carl MacKenzie B,1:3

Compliments to Doug MacPhee

23 Solar

SAR-A-017

Composer: 36

Collection:

Compliments to
Doug MacPhee

B,5:3 h

Compliments to Margaret MacPhee

8 *no label name JC-124

Composer: 7

Collection:

Compliments to
Margaret MacPhee

B,1:3 r

Compliments to Miss Teri MacLellan

10 Inter Media WRC1-1548

Composer: 19

Collection:

Compliments to
Miss Teri
MacLellan

B,4:1 a

Compliments to My Mother

8 *no label name JC-127

Composer: 7

Collection:

Compliments to My
Mother

B,2:2 r

Compliments to My Wife Bea

8 *no label name JC-124

Composer: 7

Collection:

Compliments to My
Wife Bea

B,1:2 s

Concert

22 Rodeo RO-164

Composer: 6

Collection: 28

Concert A:2 j

Concert

48 C.C.B. Press CCBP-1001

Composer: 1

Collection: 28

Concert B,2:1 m

Connachtman's Ramble

*68 Solar Audio WRC1-5603

Composer: 6

Collection: 33, 51, 74, 88,
90, 91, 92, 102, 122, 142,
147Connacht Man's
Ramble A,2:2 j

Connoisseur		s	Composer: 6		
			Collection: 25		
34	CLM Records	CLM-1000	Connoisseur	A,4:2	s
Constitution, The		h	Composer: 6		
			Collection: 8, 145		
45	Glencoe	GMI-001	Constitution, The	B,5:2	h
Contradiction, The		r	Composer: 6		
			Collection: 24, 33		
22	Celtic	CX-42	Contradiction, The	B,4:1	r
Cookie Shine		r	Composer: 6		
			Collection: 78		
8	*no label name	JC-126	Cookie Shine	A,4:4	r
Cooley's		r	Composer: 6		
			Collection: 147		
44	Buckshot	BT-9005	Cooley's	A,2:1	r
Coquette		h	Composer: 6		
			Collection: 9		
3	*no label name	CCR-9067	Coquette	B,4:5	h
Corgaff Castle		b	Composer: 5		
			Collection: 7		
15	C.B. Magazine 3	no number	Coragaff Castle	B,11:1	a
47	Celtic	CX-48	Corgares Castle	B,4:1	b
47	Rodeo	RLP-27	Corgares Castle	B,4:1	b
Corimonia's Rant		s	Composer: 94		
			Collection: 2, 3, 16, 20, 50		
22	Rodeo	RLP-59	Coramonia's Rant	A,5:1	s
48	World	WRC1-1273	Corimonia's Rant	A,2:4	s
44	Point	P-234	Corimonia's Rant	A,3:1	s
37	Banff	RB5-1248	Corimonia's	A,3:1	s
37	Rodeo	RLP-107	Corimonia's	A,3:1	s
45	Glencoe	GMI-001	Corimonia's Rant	A,3:2	s
22	C.B. Magazine 2	no number	Corimonia's Rant	A,1:1	s
65	S. Fraser Coll.	no number	Corrimony	A,3:2	s
Corinthian		h	Composer: 6		
			Collection: 6		
31	U.C.C.B. Press	UCCBP-1007	Corinthian, The	A,5:2	h

Cottage Adjoining
the Fall

29 S. Fraser Coll. no number
Composer: 6
Collection: 2
Cottage Adjoining C.10:1 a
the Fall

Cottonwood, The
(or Morley's)

28 C.B. Magazine 1 no number
Composer: 6
Collection: 69
Cottonwood B.1:8 r

Coull o' Newe

22 Celtic CX-28
22 Celtic CX-51
Composer: 6
Collection:
Coull O'Newe A.4:2 s
Coull, o' Newe A.5:2 s

Council Gathering, The

29 Celtic CX-14
2 Dab DAB-1985
Composer: 6
Collection:
Council Gathering A.6:2 j
Council Gathering, A.4:1 j
The

Countess of Crawford, The

8 *no label name JC-124
Composer: 53
Collection: 93
Countess of A.1:1 b
Crawford, The

Country Dance, The

39 Celtic 054
Composer: 6
Collection:
Country Dance, The B:1 j

Courtney's Favourite

69 *no label name MMC-1001-B5
Composer: 63
Collection:
Courtney's B.3:4 r
Favourite

Cradle Song, The

10 Rounder 7012
Composer: 5
Collection: 4, 7, 17, 43, 93,
159
Cradle Song A.2:2 a

Craig Coynach

34 *no label name CLM-1005
Composer: 6
Collection:
Craig Coynach B.1:2 s

Craigellachie Bridge	s	Composer: 17		
		Collection: 1, 3, 30, 36,		
		74, 93, 121		
40 Celtic	039	Craig Ellachie Bridge	A:1	s
Craiglash	r	Composer: 43		
		Collection:		
30 *no label name	SLM-1001	Craiglash	B,2:2	r
Crarae	r	Composer: 6		
		Collection: 78		
48 World	WRC1-1273	Crarae	A,2:5	r
Crawford Street	j	Composer: 6		
		Collection:		
15 Celtic	CX-40	Crawford Street	A,2:1	j
Crazy Creek	?	Composer: 6		
		Collection:		
71 Solar	SAR-2016	Crazy Creek	B,4:3	?
Cronin's Favorite	r	Composer: 6		
		Collection: 33, 51, 91		
34 *no label name	CLM-1006	Cronin's Fancy	A,6:1	r
Crooked Road to Whiteside	r	Composer: 9		
		Collection: 64		
34 *no label name	CLM-1005	Crooked Road to Whiteside	A,4:5	r
Crooked Stovepipe, The	h	Composer: 6		
		Collection: 91		
13 Audat	477-9077	Crooked Stove Pipe**	A,4:1	h
13 Audat	477-9050	Crooked Stove Pipe**	A,1:1	h
24 Celtic	002	Crooked Stovepipe	A:2	h
24 Decca	14027	Crooked Stovepipe	A:2	h

Cross of Inverness
(or Clach na Cudain)

r

Composer: 6

Collection: 1, 2, 3, 7,

39, 78, 93, 147

20 Shanachie 14002

Cross of B,2:2 r

Inverness

29 S. Fraser Coll. no number

Cross of C,10:4 r

Inverness

47 Celtic CX-20

Cross of A,5:4 r

Inverness

48 World WRC1-1273

Cross of B,3:8 r

Inverness

50 Banff RBS-1257

Cross of A,3:2 r

Inverness

50 Celtic CX-13

Cross of A,3:2 r

Inverness

52 Celtic 043

Cross of A:2 r

Inverness, The

Crossing the Sea to
Ireland

a

Composer: 6

Collection: 69(1)

60 Shag Rock SOTH-0001

Crossing the Sea B,4:1 a

to Ireland

15 Banff RBS-1245

Crossing to B,4:1 a

Ireland

15 Celtic SCX-59

Crossing to B,4:1 a

Ireland

15 Rodeo RLP-101

Crossing to B,4:1 a

Ireland

Cuckoo's Nest, The

h

Composer: 6

Collection: 22, 26, 33, 51,

76, 77, 91, 140, 147, 159

13 Liberty L.M. 903

Coo Coo's Nest, A,1:1 h

The

13 Audat 477-9010

Cuckoo's Nest** A,11:1 h

Cullen House

s

Composer: 6

Collection: 3, 20, 30, 74, 121

29 Banff RBS-1066

Cullen House B,2:2 s

Culloden Well

s

Composer: 72

Collection:

12 Hit Records

PLP-1012

Culloden Well

A,5:2 s

34 CLM Records

CLM-1000

Culloden Well

B,5:2 s

Cummings

j

Composer: 6

Collection:

26 Rodeo

RLP-75

Cummings

B,3:1 j

Cutting Ferns

(or Tha Mi Sgith)

s

Composer: 6

Collection: 1, 3, 74

19 Boot

BOS-7231

Cutting Ferns**

A,5:1 s

48 C.C.B. Press

CCBP-1001

Cutting Ferns

A,2:1 s

Cutty Sark

r

Composer: 119

Collection: 1, 74, 79, 88, 142

8 *no label name

JC-127

Cutty Sark

B,2:3 r

47 Celtic

CX-48

Cutty Sark

B,5:1 r

47 Rodeo

RLP-27

Cutty Sark

B,5:1 r

Da Galley Watch

r

Composer: 6

Collection: 147

8 *no label name

JC-126

Da Galley Watch

B,3:3 r

Da Tushkar

r

Composer: 42

Collection: 52, 93

45 Brownrigg

BRGCB-001

Tushkar, The

A,3:3 r

Daft Willy Dawson

s

Composer: 6

Collection: 78

34 CLM Records

CLM-1000

Daft Willy Dawson

B,1:1 s

Daintie Davie

s

Composer: 6

Collection: 1, 3, 53, 74

7 Celtic

010

Daintie Davie

A:1 s

Dairyman's Daughter, The

s

Composer: 6

Collection: 2

67 S. Fraser Coll. no number

Dairyman's

B,13:4 s

Daughter, The

Daisy	?	Composer: 6		
		Collection:		
71 Solar	SAR-2016	Daisy	A,4:1	?
Dalnlorgart	m	Composer: 82		
		Collection: 48		
45 Brownrigg	BRG-005	Dalnlorgart	B,2:1	m
Dan Galbey's	r	Composer: 6		
		Collection:		
22 C.B. Magazine 2	no number	Dan Galbey's	A,2:1	r
22 Rodeo	RLP-59	Dan Galbey's	A,1:1	r
28 C.B. Magazine 1	no number	Dan Galbey's	B,5:9	f
23 Solar	SAR-A-017	Dan Galbey's	A,4:3	r
Dan Harry Burton	j	Composer: 63		
		Collection:		
69 *no label name	MMC-1001-B5	Dan Harry Burton	A,4:1	j
Dan Hughie's	j	Composer: 1		
		Collection:		
10 Inter Media	WRCi-1546	Dan Hughie's	B,3:1	j
Dan J. Campbell's	r	Composer: 7		
		Collection:		
26 Celtic	038	Dan Campbell	A,3	r
2 Dab	DAB-1985	Dan J. Campbell	A,5:4	r
8 Rounder	7003	Dan J. Campbell's	A,2:4	r
28 Topic	12-TS-353	Dan J. Campbell's	A,6:8	r
Dan J.'s Favorite	j	Composer: 6		
		Collection:		
8 *no label name	JC-126	Dan J.'s Favorite	B,4:1	j
Dan MacDonald	r	Composer: 63		
		Collection:		
69 *no label name	MMC-1001-B5	Dan MacDonald	B,3:3	r
Dan R. MacDonald	j	Composer: 6		
		Collection: 8		
34 Rounder	7005	Dan R. MacDonald	A,3:2	j

Dan R.'s Favourite	s	Composer: 2	
		Collection: 137	
12 Rounder	7004	Dan R.'s Favorite	A,5:1 s
34 Rounder	7005	Dan R.'s Favourite	A,5:3 s
Dan Rory MacDougall's	r	Composer: 6	
		Collection:	
19 Boot	B05-7231	Dan Rory	B,6:5 r
		MacDougall's**	
Dan the Cobbler	j	Composer: 6	
		Collection: 51, 74	
29 Celtic	CX-14	Dan the Cobbler	B,3:1 j
37 Topic	12-TS-354	Dan the Cobbler	B,6:3 j
Dancing of the Fingers	r	Composer: 6	
		Collection: 84	
16 Decca	14006	Dancing of the Fingers	B:3 r
Dandelion	c	Composer: 6	
		Collection:	
22 Celtic	CX-42	Dandelion	A,3:1 c
Dannie MacEachern's	j	Composer: 9	
		Collection:	
34 *no label name	CLM-1006	Dannie	B,5:1 j
		MacEachern's	
Danny and Sheila's	j	Composer: 191	
		Collection:	
68 Solar Audio	WRC1-5803	Danny and Sheila's	A,4:1 j
Dark Island, The	a	Composer: 6	
		Collection:	
10 Inter Media	WRC1-759	Dark Island, The	B,1:2 a
Darling of the Uist Lasses, The	r	Composer: 6	
		Collection: 2	
34 S. Fraser Coll.	no number	Darling of the Uist Lasses, The	D,1:3 r

Darling, The	s	Composer: 6		
		Collection: 2, 3		
34 S. Fraser Coll.	no number	Darling, The	C,6:2	s
34 *no label name	WRC1-2733	Darling, The	A,3:3	s
Darqui	a	Composer: 5		
		Collection: 93		
10 Inter Media	WRC1-759	Darqui	A,4:1	a
Daughter's Wedding	r	Composer: 6		
		Collection:		
47 Celtic	CX-20	Daughter's Wedding	B,6:2	r
Dave MacIsaac	s	Composer: 3		
		Collection:		
29 U.C.C.B. Press	UCCBP-1007	Dave MacIsaac	A,4:3	s
Dave MacIsaac	s	Composer: 63		
		Collection:		
69 *no label name	MMC-1001-BS	Dave MacIsaac	A,3:2	s
Dave MacIsaac's	j	Composer: 28		
		Collection:		
34 *no label name	WRC1-2733	Dave MacIsaac's	A,2:1	j
Dave MacNeil's	r	Composer: 38		
		Collection:		
23 Solar	SAR-A-017	Dave MacNeil's	B,2:2	r
David White's	r	Composer: 7		
		Collection:		
8 *no label name	JC-125	David White's	B,2:2	r
Davie Taylor	s	Composer: 6		
		Collection: 7, 43, 150		
17 Celtic	014	Davie Taylor	A:1	s
Dawn	w	Composer: 6		
		Collection: 156		
32 Celtic	CX-4	Dawn	A,3:1	w
32 Celtic	SCX-57	Dawn	B,4:1	w

Dawted Mary	r	Composer: 6	
		Collection: 2	
33 S. Fraser Coll.	no number	Dawted Mary	A.1:1 r

De'll Among the Tailors, The	r	Composer: 6	
		Collection: 1, 3, 4, 5, 6, 17, 22, 38, 45, 46, 51, 53, 74, 79, 82, 86, 89, 99, 100, 109, 110, 111, 134, 140, 143	
45 Brownrigg	BRGCBS-001	Dei'l Among the Tailors, The	A.1:2 r
48 Inter Media	WRC-160	Devil Amonth the Tailors	A.1:8 r

Dean Brig o' Edinburgh, The	s	Composer: 121	
		Collection: 7, 17, 36, 53, 93	
25 Celtic	026	Dean Brig of Edinburgh, The	A.1 s

Dedicated to Indian Union of Nova Scotia Indians	?	Composer: 6	
		Collection:	
13 Audat	477-9088	Dedic. to Indian Union of N.S. Indians	B.4:1 ?

Deepdale	j	Composer: 9	
		Collection:	
34 CLM Records	CLM-1000	Deepdale	B.4:3 j

Delaware	h	Composer: 6	
		Collection: 6	
68 Solar Audio	WRC1-5603	Delaware	B.2:2 h

DeInabo.	s	Composer: 5	
		Collection: 7, 17, 23	
-12—Rounder	7004	DeInabo	B.1:1 s

Delvin House

r

Composer: 4

Collection: 1, 20, 118

3 Dab

DAB-3-26-1

Delvin House

A,1:1 r

Delwhinnce

s

Composer: 6

Collection:

21 Celtic

CX-29

Delwhinnce

A,6:1 s

Democratic Rage

h

Composer: 6

Collection: 6

8 *no label name

JC-124

Democratic Rage

B,2:4 h

12 *no label name

PLP-1057

Democratic Rage

B,2:3 h

45 Glencoe

GMI-001

Democratic Rage

B,5:1 h

Derailed at Rockingham

j

Composer: 6

Collection:

26 Rodeo

RLP-75

Derailed at
Rockingham

A,6:1 j

Derrick Beaton

r

Composer: 2

Collection: 137

54 Rounder

7011

Derrick Beaton

B,3:5 r

Detroit

j

Composer: 6

Collection:

25 Celtic

CX-23

Detroit

B,6:1 j

Devil and the Dirk, The

h

Composer: 5

Collection: 7(r), 17, 43,
98, 111

42 *no label name

WRC1-4689

Devil and the Dirk B,3:4 h

Devil in the Kitchen

s

Composer: 6

Collection: 3, 4, 7, 13, 17,
44, 56, 76, 86, 93, 134, 140

25 Celtic

CX-23

Devil in the
Kitchen A,2:2 s

29 Banff

RBS-1066

Devil in the
Kitchen A,2:1 s

29 Celtic

CX-51

Devil in the
Kitchen B,3:3 s

50 Banff

RBS-1257

Devil in the
Kitchen B,5:3 s

50	Celtic	CX-13	Devil in the Kitchen	B,5:3	s
12	Rounder	7001	Devil in the Kitchen, The	B,5:2	s
16	Decca	14006	Devil in the Kitchen, The	B:1	s
Devil's Delight**					
		r	Composer: 1		
			Collection: 28		
34	Rounder	7005	Devil's Delight	A,2:4	r
45	Glencoe	GMI-001	Devil's Delight	A,1:3	r
Devil's Dream, The					
		r	Composer: 6		
			Collection: 6, 51(h), 77, 139, 142, 146, 147, 150		
71	Solar	SAR-2016	Devil's Dream	B,4:1	r
Devil's Elbow, The					
		r	Composer: 6		
			Collection: 34(No.3)		
25	Celtic	034	Devil's Elbow, The	B:1	r
Devils in Dublin					
		r	Composer: 6		
			Collection:		
22	C.B. Magazine 2	no number	Devils in Dublin	B,7:2	r
Devines					
		j	Composer: 6		
			Collection:		
44	Rodeo	RO-110	Devines	A:1	j
Dick Sands					
		h	Composer: 6		
			Collection: 6, 33, 51, 122		
22	Copley	8-501	Dick Sands	B:3	h
Dickie Rogers' Pedestal					
		c	Composer: 6		
			Collection: 6		
34	CLM Records	CLM-1001	Dickie Rogers' Pedestal	A,4:1	c
Dinsden					
		s	Composer: 6		
			Collection:		
39	Celtic	CX-35	Dinsden	A,3:1	s

Dismal	r	Composer: 6	
15 Celtic	CX-40	Collection: Dismal	B,4:2 r
15 Rodeo	CCLP-2002	Dismal	B,4:2 r
Dismissal	r	Composer: 18	
10 Rounder	7012	Collection: 8 Dismissal	B,1:4 r
Doigean Bocht	r	Composer: 6	
3 Dab	DAB-3-26-1	Collection: Doigean Bocht	A,2:3 r
Dolmar	r	Composer: 1	
34 Rounder	7005	Collection: 28 Dolmar	B,2:4 r
Domhnall Iain an Taillear	s	Composer: 6	
19 Boot	B08-7231	Collection: 69 Domhnall Iain an Taillear**	B,4:1 s
4 Celtic	001	Domhnall Taillear	A:1 s
4 Decca	14026	Domhnall Taillear	A:1 s
4 Shanachie	CB-1	Domhnall Taillear	B,4:1 s
Don Side	s	Composer: 6	
17 Celtic	008	Collection: 1, 3, 20 Don Side	A:1 s
17 Celtic	CX-1	Don Side	A,3:1 s
17 Celtic	SCX-57	Don Side	A,6:1 s
17 Decca	14033	Don Side	A:1 s
Don't be Teasing	j	Composer: 6	
21 Celtic	CX-41	Collection: 51 Don't be Teasing	B,1:2 j
Donald Angus Beaton's	s	Composer: 101	
29 U.C.C.B. Press	UCCBP-1007	Collection: Donald Angus Beaton	A,3:2 s
48 C.C.B. Press	CCBP-1001	Donald Angus Beaton's	B,3:2 s

Donald Angus Beaton's

j

Composer: 54

Collection:

30 Ceilidh

CLP-1001

Donald Angus
Beaton's

B,2:2 j

Donald Cameron's

m

Composer: 159

Collection: 4, 5, 24, 63,
147(p)

12 Rounder

7004

Donald Cameron's A,3:3 r

41 Rounder

7006

Donald Cameron's A,7:1 p
(Medley)

Donald Dinnie

s

Composer: 6

Collection:

22 Celtic

CX-28

Donald Dinnie A,4:1 s

22 Celtic

CX-51

Donald Dinnie A,5:1 s

Donald MacGuggan's Rant

r

Composer: 6

Collection: 1, 3, 20, 69

3 Dab

DAB-3-26-1

Donald MacGuggan's B,1:3 r
Tune

Donald MacKinnon

r

Composer: 11

Collection: 103

8 *no label name JC-125

Donald MacKinnon A,3:2 r

Donald MacLean's

Farewell to Oban

m

Composer: 23

Collection: 98

9 Topic

12-TS-354

Donald MacLean's A,3:1 m

37 Banff

RBS-1246

Farewell to Oban

Donald MacLean's B,1:1 m

37 Celtic

SCX-53

Farewell to Oban

Donald MacLean's B,11:1 m

37 Celtic

SCX-57

Farewell to Oban

Donald MacLean's B,8:1 m

37 Rodeo

RO-150

Farewell to Oban

Donald MacLean's B,1 m

53 Rodeo

RO-150

Farewell to Oban

Donald MacLean's A,1 m

Farewell to Oban

Donald MacMaster's

29 Topic

12-TS-354

Composer: 9

Collection: 64

Donald

MacMaster's

B,1:2

Donald MacPherson's
Lament

10 Rounder

7012

Composer: 6

Collection: 17

Donald MacPherson A,2:1

Donald McGuggan's Rant

41 Celtic

048

Composer: 6

Collection: 1, 3, 20, 69

Donald McGuggan's A:2

Rant

Donald Stewart the Piper

12 Rounder

7004

Composer: 6

Collection: 43

Donald Stewart
the Piper

A,5:3

Donald Sutherland

21 Celtic

CX-41

Composer: 6

Collection:

Donald Sutherland A,2:2

Donegal

23 Solar

SAR-A-017

Composer: 6

Collection:

Donegal

A,1:3

Donna's

68 Solar Audio

WRC1-5603

Composer: 6

Collection: 66

Donna's

B,3:1

Dooley's

8 Rounder

7003

Composer: 6

Collection: 33

Dooley's

B,1:1

Doreen Castle

22 Celtic

CX-28

Composer: 1

Collection: 29

Doreen Castle

B,2:2

Doreen Marie

5 Celtic

SCX-58

Composer: 11

Collection: 103

Doreen Marie

B,1:1

Doug MacPhee		r	Composer: 63	
			Collection:	
69	*no label name	MMC-1001-BS	Doug MacPhee	B,3:25 r
Doug MacPhee's		c	Composer: 137	
			Collection:	
3	Dab	DAB-3-26-1	Doug MacPhee's	A,3:1 c
Doug MacPhee's		s	Composer: 7	
			Collection:	
30	Ceillidh	CLP-1001	Doug MacPhee's	A,3:2 s
34	Rounder	7005	Doug MacPhee's	A,1:2 s
Doug MacPhee's Favorite		s	Composer: 7	
			Collection:	
48	C.C.B. Press	CCBP-1001	Doug MacPhee's Favorite	B,3:3 s
Dougal Creature, The		j	Composer: 6	
			Collection:	
12	*no label name	PLP-1057	Dougal Creature, The	B,1:2 j
Douglas' Favorite		h	Composer: 6	
			Collection: 6, 51	
48	C.C.B. Press	CCBP-1001	Douglas Favorite	A,4:4 h
8	*no label name	JC-126	Douglas' Favorite	B,5:3 h
Doune of Invernoughty, The		r	Composer: 160	
			Collection: 24	
34	CLM Records	CLM-1001	Doune of Invernoughty, The	A,3:3 r
Doune of Mornaught		r	Composer: 6	
			Collection:	
22	Rodeo	RLP-108	Doune of Mornaught, The	A,5:2 r
Dowd's Favorite		r	Composer: 6	
			Collection: 147	
15	C.B. Magazine 3	no number	Dowd's Favorite	B,11:2 r
34	*no label name	CLM-1006	Dowd's Favorite	B,1:5 r

Down the Broom

r

Composer: 6

Collection:

41 Rounder

7006

Down the Broom

B,7:2 r

Down the Tannoch Road

j

Composer: 169

Collection: 93

8 *no label name

JC-127

Down the Tannoch
Road

B,5:2 j

Dr. Gilbert's

r

Composer: 6

Collection:

44 Rodeo

RLP-47

Dr. Gilbert's

A,4:1 r

Dr. Keith of Aberdeen

s

Composer: 5

Collection: 1

15 Celtic

CX-44

Dr. Keith of
Aberdeen

B,6:2 s

45 Glencoe

GMI-001

Dr. Keith of
Aberdeen

B,3:1 s

Dr. Manson's

s

Composer: 5

Collection: 3

3 *no label name

CCR-9067

Dr. Manson's

A,4:2 s

Dr. Marshall's

h

Composer: 6

Collection:

22 Rodeo

RLP-108

Dr. Marshall's

A,2:1 h

Dr. Morrison's
Seven Thistles

h

Composer: 6

Collection:

22 Rodeo

RLP-108

Dr. Morrison's
Seven Thistles

A,2:4 h

Dr. Robertson

r

Composer: 6

Collection:

21 Celtic

CX-41

Dr. Robertson

B,5:3 r

Dr. Shaw's

s

Composer: 6

Collection: 17

20 Shanachie

14002

Dr. Shaw

B,3:1 s

20 Celtic

044

Dr. Shaw's

B:1 s

20 Celtic

CX-1

Dr. Shaw's

A,4:1 s

20	Celtic	SCX-57	Dr. Shaw's	A,7:1	s
Draggin' the Bow		?	Composer: 6		
			Collection: 147		
13	Liberty	L.M. 903	Draggin' the Bow	B,1:1	?
Dram Shell, The		r	Composer: 6		
			Collection: 2, 36		
34	S. Fraser Coll.	no number	Dram Shell, The	C,7:2	r
34	*no label name	WRC1-2733	Dramshell, The	A,3:4	r
Drover Lads, The		j	Composer: 6		
			Collection: 1, 4, 73, 78, 84		
8	*no label name	JC-124	Drovers Lads, The	B,3:1	j
47	Celtic	CX-48	Drovers Lads, The	B,3:1	j
47	Rodeo	RLP-27	Drovers Lads, The	B,3:1	j
Drowsy Maggie		r	Composer: 6		
			Collection: 33, 51, 77, 92, 122, 147		
42	*no label name	WRC1-4689	Drowsy Maggie**	A,1:2	r
Drumadoon		r	Composer: 145		
			Collection:		
10	Inter Media	WRC1-1546	Drumadoon	B,6:4	r
Drummer, The		r	Composer: 6		
			Collection: 1, 3, 53, 74, 79, 82, 109, 110, 124		
3	Dab	DAB-3-26-1	Drummer, The	B,2:4	r
Drunken Landlady		r	Composer: 6		
			Collection:		
42	*no label name	WRC1-4689	Drunken Landlady**	A,1:3	r
Drury Lane		j	Composer: 1		
			Collection:		
34	CLM Records	CLM-1000	Drury Lane	B,2:3	j
37	Rodeo	RO-123	Drury Lane	B:3	j
Dublin		r	Composer: 6		
			Collection: 33, 51, 122		
44	Buckshot	BT-9005	Dublin	A,5:1	r
44	Point	P-234	Dublin	B,3:1	r

22	Rodeo	RLP-108	Dublin'	B,4:2	h
Duchess of Athole's Favorite					
		s	Composer: 1		
			Collection: 4		
22	Rodeo	RLP-59	Duchess of Athol's Favorite	B,6:2	r
Duchess of East Craigs, The					
		s	Composer: 6		
			Collection:		
26	Celtic	CX-11	Duchess of East Craigs, The	B,5:2	s
Duchess of Gordon					
		s	Composer: 181		
			Collection: 1, 3, 11, 20, 53, 100, 124		
34	*no label name	CLM-1005	Duchess of Gordon	A,4:1	s
Duchess of Hamilton					
		r	Composer: 6		
			Collection: 20		
50	Banff	RBS-1257	Duchess of Hamilton	A,6:1	r
50	Celtic	CX-13	Duchess of Hamilton	A,6:1	r
Duke of Athole					
		s	Composer: 67		
			Collection: 3, 39, 78		
34	CLM Records	CLM-1000	Duke of Athole	A,2:3	s
39	Celtic	057	Duke of Athole	A:1	s
33	Topic	12-TS-354	Duke of Athole, The	B,3:3	s
Duke of Fife's Welcome to Deeside					
		m	Composer: 5		
			Collection: 7, 17, 43		
47	Celtic	CX-48	Duke of Fife	A,1:1	m
47	Celtic	CX-51	Duke of Fife	A,3:1	m
47	Celtic	SCX-53	Duke of Fife	A,7:1	m
47	Rodeo	RLP-27	Duke of Fife	A,1:1	m
29	Banff	RBS-1066	Duke of Fife's Welcome to Deeside	A,1:1	m
29	Celtic	CX-51	Duke of Fife's	B,3:1	m

12 no_label name PLP-1057 Welcome to
Deeside
Duke of Fife's A.4:1 m
Welcome to
Deeside, The

Duke of Gordon's s Composer: 17
Collection: 11, 30, 31, 74,
79, 82, 121, 124, 143(r)
29 Banff RBS-1066 Duke of Gordon B.5:2 s
22 Celtic CX-42 Duke of Gordon's B.6:2 s
28 C.B. Magazine 1 no number Duke of Gordon's B.2:3 s
8 Rounder 7003 Duke of Gordon, A.5:2 s
The
48 Inter Media WRC-160 Duke of Gordons B.2:1 s

Duke of Gordon's Birthday s Composer: 17
Collection: 1, 3, 5, 30, 31,
86, 93, 100, 121
2 Dab DAB-1985 Duke of Gordon's B.5:3 s
Birthday
26 Rodeo RLP-75 Duke of Gordon's B.2:1 s
Birthday
50 Celtic CX-22 Duke of Gordon's A.1:1 s
Birthday
33 Topic 12-TS-354 Duke of Gordon's A.5:4 s
Birthday, The
39 Celtic 062 Duke of Gordon's A:1 s
Birthday, The

Duke of Richmond a Composer: 6
Collection: 4(r), 31, 121
29 Celtic CX-14 Duke of Richmond A.5:1 a

Dumfries House j Composer: 198
Collection: 3, 20, 82, 93, 102
39 Celtic 046 Dumfries House A:1 j

Duncan Davidson s Composer: 6
Collection: 3, 6, 53, 74, 79,
93, 100, 109, 124
10 Rounder 7012 Duncan Davidson A.6:2 s
29 Celtic CX-14 Duncan Davidson B.4:1 s

Duncan Forbes

r

Composer: 6

Collection:

68 Solar Audio

WRC1-5603

Duncan Forbes's

A.5:2 r

Duncan Rankin of Rankinville

m

Composer: 3

Collection:

3 Dab

DAB-3-26-1

Duncan Rankin of Rankinville

B.5:1 m

Duncan on the Plainstones****

r

Composer: 5

Collection: 1, 23

5 Celtic

SCX-58

Duncan of the Plainstones

B.6:3 r

29 Banff

RBS-1086

Duncan on the Plainstones

A.4:3 r

41 Topic

12-TS-354

Duncan on the Plainstones

A.1:3 r

53 C.B.C.

LM-470

Duncan on the Plainstones

A.4:2 r

Duncan's Trip to the Coal Mines

s

Composer: 6

Collection: 69

39 C.B. Magazine 2 no number

Duncan's Trip to the Coal Mines

A.7:1 s

Dundas Street

m

Composer: 40

Collection:

23 Solar

SAR-A-017

Dundas Street

B.4:1 m

Dundee

h

Composer: 6

Collection: 6, 78

19 Boot

BOS-7231

Dundee**

A.6:1 c

15 C.B. Magazine 3 no number

Dundee

B.4:3 h

Dundee**

j

Composer: 1

Collection: 28

3 *no label name

CCR-9067

Dundee

B.3:2 j

Dungarven		j	Composer: 6		
			Collection:		
29	Banff	RBS-1247	Dungarven	A,4:2	j
29	Celtic	CX-36	Dungarven	A,4:2	j
Dunle Mains		s	Composer: 6		
			Collection: 1, 3		
10	Rounder	7012	Dunle Mains	B,1:2	s
Dunphy's		h	Composer: 6		
			Collection: 33, 51, 122		
28	C.B. Magazine 1	no number	Dunphies	A,1:1	h
8	*no label name	JC-126	Dunphy's	B,5:2	r
Dunt the Grund at Leisure		s	Composer: 6		
			Collection: 3, 20		
39	Celtic	CX-35	Dunt the Grund	B,3:1	s
			(at Leisure)		
39	C.B. Magazine 2	no number	Dunt the Grund	A,6:2	s
			at Leisure		
Duntroon		r	Composer: 161		
			Collection: 4, 17, 87		
12	Rounder	7001	Duntroon	B,5:3	f
21	Celtic	CX-29	Duntroon	A,1:3	r
Dunvegan		r	Composer: 12		
			Collection:		
8	*no label name	JC-124	Dunvegan, The	A,5:2	r
Durang's		h	Composer: 6		
			Collection: 8, 20, 33, 51,		
			88, 122, 138, 141, 142, 145,		
			146, 147, 150		
12	*no label name	PLP-1057	Durang's	A,2:4	h
17	Celtic	005	Durang's	B:3	h
17	Decca	14030	Durang's	B:3	h
30	*no label name	SLM-1001	Durang's	A,4:2	h
Dusky Meadow		s	Composer: 6		
			Collection:		
34	*no label name	CLM-1006	Dusky Meadow	B,6:1	s
47	Celtic	CX-20	Dusky Meadow	B,1:1	s

Dusty Bob

Composer: 6

Collection: 6

2	Dab	DAB-1985	Dusty Bob	A.6:1	j
3	Dab	DAB-3-26-1	Dusty Bob	B.3:2	j
40	Banff	RBS-1194	Dusty Bob's	B.1:1	j
40	Banff	RBS-1263	Dusty Bob's	B.6:1	j

Dusty Miller

Composer: 6

Collection: 89, 141(r), 147,
153, 158(r)

52	Celtic	043	Dusty Miller	B:1	s
52	Celtic	CX-1	Dusty Miller	A.5:1	s
52	Celtic	CX-51	Dusty Miller	B.6:1	s
45	Brownrigg	BRG-005	Dusty Miller, The	B.6:5	s

Earl Grey

Composer: 47

Collection: 3, 17, 20,
75, 93

30	Ceillidh	CLP-1001	Earl Gray	A.1:2	s
45	Brownrigg	BRG-005	Earl Gray	B.6:7	s

Earl Marischal

Composer: 6

Collection: 1, 3, 20

8	*no label name	JC-123	Earl Marischal	B.2:5	r
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Earl of Crawford

Composer: 53

Collection: 93, 111

45	Stepping Stone	STP-001	Earl of Crawford	A.2:2	r
45	Glencoe	GMI-001	Earl of Crawford's	B.4:2	r
34	Rounder	7005	Earl of Crawford's, The	A.2:3	r

Earl of Dalhousie's Happy
Return to Scotland, The

1

Composer: 6

Collection: 106

34	*no label name	CLM-1006	Earl of Dalhousie's Return	A.3:1	i
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Earl of Dalkeith

r

Composer: 6

Collection: 1, 3, 20, 124

8	*no label name	JC-124	Earl of Dalkeith	A.2:3	r
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Earl of Dirleton	r	Composer: 6	
26 Celtic	CX-11	Collection: Earl of Dirleton	A,2:3 r
Earl of Homes	s	Composer: 6	
26 Rodeo	RLP-75	Collection: 124	
		Earl of Holmes	A,6:2 j
Earl of Hyndford	r	Composer: 6	
34 *no label name	CLM-1005	Collection: 1, 3, 115, 124	
12 Rounder	7004	Earl of Hyndford	B,5:3 r
		Earl of Hyndford,	B,6:1 r
		The,	
Easter Elchies	r	Composer: 17	
8 *no label name	JC-123	Collection: 3, 30, 78, 121	
19 Boot	BOS-723	Easter Elchies	B,2:3 r
		Easter Elchies	A,1:2 r
Easter Saturday	h	Composer: 6	
8 *no label name	JC-127	Collection: 78	
		Easter Saturday	B,3:3 r
Eating Bonnach**	j	Composer: 189	
42 *no label name	WRC1-4689	Collection: Eating Bonnach	A,1:1 j
Eddie Irwin's	r	Composer: 1	
22 Celtic	CX-42	Collection: 28	
		Eddie Irwin's	B,5:3 r
Editor's Thanks to Mr. Nathaniel Gow	s	Composer: 6	
34 S. Fraser Coll.	no number	Collection: 2	
		Editor's Thanks	B,4:2 s
		to Mr. Nathaniel Gow	
Eight Men of Moldart, The	r	Composer: 6	
34 *no label name	CLM-1005	Collection: 4, 63, 133	
		Eight Men of	B,1:4 r
		Moldart	

22	Rodeo	RLP-59	Eight Men of Moirhart, The	B,4:2	r
Elizabeth's					
3	*no label name	CCR-9067	Composer: 2 Collection: 137 Elizabeth's	A,3:1	j
Elizabeth's Big Coat (or Cota Mor Ealasaid)					
27	Topic	12-TS-354	Composer: 6 Collection: 69 Cota Mor Ealasaid	A,4:4	r
Elk's Festival					
8	*no label name	JC-124	Composer: 6 Collection: 20 Elk's Festival	B,4:3	h
Elm Tree, The					
8	*no label name	JC-124	Composer: 6 Collection: Elm Tree, The	A,3:2	j
Emigrant's Adieu (or Emigrant's Farewell)					
38	S. Fraser Coll.	no number	Composer: 6 Collection: 2, 93 Emigrant's Adieu	D,9:1	a
Erchless Castle					
21	Celtic	CX-29	Composer: 6 Collection: 46, 99 Erchless Castle	B,2:1	m
Ernie Arsenault's Favorite					
34	*no label name	WRC1-2733	Composer: 11 Collection: 103 Ernie Arsenault's	B,1:4	r
5	Celtic	SCX-58	Ernie Arsenault's Favorite	A,3:3	r
Eskazoni					
13	Audat	477-9032	Composer: 6 Collection: Eskazoni**	B,6:1	k
Eugene Stratton					
34	CLM Records	CLM-1000	Composer: 6 Collection: 147 Eugene Stratton	A,3:4	h

Evening Tide		h	Composer: 6	
			Collection:	
8	*no label name	JC-125	Evening Tide	A,2:2 h

Everybody's		h	Composer: 6	
			Collection:	6
15	C.B. Magazine 3	no number	Everybody's	A,5:1 h
15	Mac	1002	Everybody's	A:1 h
15	Rodeo	RO-114	Everybody's	A:1 h

Ewe wi' the Crooked Horn		s	Composer: 6	
			Collection: 2, 3, 4, 50, 53,	
			58, 60, 63, 78, 93, 124	
34	*no label name	CLM-1008	Ewe with the	B,1:1 s
			Crooked Horn,	
			The	
39	Celtic	CX-35	Ewe with the	B,1:1 s
			Crooked Horn,	
			The	
35	S. Fraser Coll.	no number	Ewe wi' the	D,4:2 s
			Crooked Horn	

Excelsior, The		h	Composer: 6	
			Collection: 6, 23	
15	C.B. Magazine 3	no number	Excelsior, The	B,6:1 h

Exhibition		j	Composer: 6	
			Collection:	
62	Celtic	CX-5	Exhibition	B,1:1 j

Factory Smoke, The		c	Composer: 6	
			Collection: 36, 53(h)	
41	Rounder	7006	Factory Smoke,	B,3:1 c
			The	

Fair fa' the Minstrel		r	Composer: 6	
			Collection: 1, 2, 3, 50, 51	
47	Celtic	CX-20	Fair fa' the	A,4:2 r
			Minstrel	
39	S. Fraser Coll.	no number	Fair fa' the	A,2:3 r
			Minstrel	

Fairbairn's	j	Composer: 6	
		Collection: 17, 53	
34 CLM Records	CLM-1000	Fairburn's	A,1:2 j
Fairlie Castle	s	Composer: 6	
		Collection: 78	
8 *no label name	JC-124	Fairlie Castle	B,2:2 s
Fairy	j	Composer: 9	
		Collection: 64	
23 *no label name	WRC1-5562	Ferry's, The	B,1:1 j
Fairy Dance, The (or Fisher Laddie)	r	Composer: 15	
		Collection: 1, 3, 4, 6, 35, 45, 51, 53, 74, 79, 82, 86, 88, 100, 109, 140, 142, 147, 150	
45 Glencoe	GMI-001	Fairy Dance	A,6:3 r
10 Rounder	7012	Fairy Dance, The	B,7:4 r
Fallen Chief, The****	a	Composer: 5	
		Collection: 34(No.8), 93	
25 Celtic	034	Fallen Chief, The	A:1 s
53 C.B.C.	LM-470	Fallen Chief, The	A,7:1 s
Fancy, The	h	Composer: 6	
		Collection: 36, 40	
12 Rounder	7004	Fancy	B,3:1 h
Farewell to Catawba	j	Composer: 30	
		Collection: 8	
19 Rounder	7008	Farewell to Catawba	B,6:2 j
40 Celtic	039	Farewell to Catawba	B:1 j
Farewell to Ireland	a	Composer: 6	
		Collection: 147	
12 Hit Records	PLP-1012	Farewell to Ireland	B,5:3 s

Farewell to Manitoba

10 Inter Media

WRC1-1546

Composer: 19

Collection:

Farewell to
Manitoba

A.3:2

Farewell to Whiskey

39 Celtic

CX-22

Composer: 4

Collection: 1, 3, 33, 54,
69, 93, 117, 118, 124, 147Farewell to
Whiskey

B.6:1

Farewell to the Creeks

10 Inter Media

WRC1-759

Composer: 4

Collection: 1, 4, 5, 9,
117, 126, 136Farewell to the
Creeks

B.4:1

29 Banff

RBS-1247

Farewell to the
Creeks

A.1:2

29 Celtic

CX-36

Farewell to the
Creeks

A.1:2

Farewell to the Glen

29 Banff

RBS-1247

Composer: 5

Collection: 43

Farewell to the
Glen

A.3:1

29 Celtic

CX-36

Farewell to the
Glen

A.3:1

Farewell to the Mailbox

29 U.C.C.B. Press

UCCBP-1007

Composer: 3

Collection: 29

Farewell to the
Mailbox

A.4:2

Farewell, The

34 CLM Records

CLM-1001

Composer: 17

Collection: 31, 70, 121

Farewell, The

A.3:1

Farmer Lost His Ox, The

71 Solar

SAR-2016

Composer: 6

Collection:

Farmer Lost His
Ox, The

A.1:3

Farmer's Club, The

r

Composer: 6

Collection:

39 Celtic

047

Farmer's Club,

A:2

r

The

Farmer's Daughter

r

Composer: 6

Collection: 45, 86

15 Banff

SBS-5123

Farmer's Daughter A:1:2

r

15 Mac

1001

Farmer's Daughter A:2

r

15 Rodeo

RLP-1

Farmer's Daughter B:1:2

r

15 Rodeo

SRLP-27171

Farmer's Daughter C:6:2

r

15 Celtic

CX-34

Farmer's Daughter, B:1:2

r

The

15 Rodeo

CCLP-2002

Farmer's Daughter, A:1:2

r

The

15 Rodeo

RO-113

Farmer's Daughter, A:2

r

The

Farrel O'Gara's Favorite

r

Composer: 6

Collection: 6

22 Celtic

040

Farrel O'Gara's

B:1

h

Favorite

22 Copley

8-502

Farrel O'Gara's

B:1

h

Favorite

Fashions Which the
Lasses Have, The

r

Composer: 6

Collection: 2, 40

34 S. Fraser Coll. no number

Fashion Which the

C:6:3

r

Lasses Have

Favourite

p

Composer: 88

Collection: 107, 158

24 Celtic

018

Favorite

A:1

p

45 Brownrigg

BRGCB5-001

Favourite

A:6:3

p

45 *Stepping Stone

STP-001

Favorite

B:4:2

p

Favourite

h

Composer: 6

Collection: 88, 142

41 Rounder

7008

Favourite

B:4:1

h

Favourite Dram, The		a	Composer: 6		
66	S. Fraser Coll.	no number	Collection: 2	Favorite Dram, The	D,5:4 a
Fear nan Casan Caola (or Rejected Suitor)		r	Composer: 6		
9	Topic	12-TS-354	Collection:	Fear nan Casan Caola	B,4:2 r
Feargan		r	Composer: 6		
30	*no label name	SLM-1001	Collection: 3, 20	Feargan	A,3:4 r
Feathered Man's		r	Composer: 6		
39	Celtic	CX-22	Collection:	Feathered Man's	A,4:2 r
Feet Washing, The		r	Composer: 6		
34	S. Fraser Coll.	no number	Collection: 2, 3, 124	Feet Washing, The	D,2:3 r
Felix the Wrestler		j	Composer: 6		
23	Solar	SAR-A-017	Collection: 33, 51, 122	Felix the Wrestler	A,2:3 j
Ferguson Lake		c	Composer: 11		
5	Celtic	SCX-56	Collection: 103	Ferguson Lake	B,4:1 c
Ferintosh		s	Composer: 55		
19	S. Fraser Coll.	no number	Collection: 1, 2, 3, 87	Ferintosh	C,9:2 s
48	Inter Media	WRC-160		Ferintosh	B,1:4 s
47	Celtic	CX-20		Ferrintosh	A,2:1 s
Fermoy Lassies		r	Composer: 6		
34	*no label name	CLM-1005	Collection: 33, 51, 122	Fermoy Lassies	B,4:2 r

Ferry Bridge, The		c	Composer: 6		
			Collection: 6(h)		
15	Rodeo	RG-124	Ferry Bridge	A:1	c
19	Rounder	7008	Ferry Bridge	B,4:1	c
15	Celtic	CX-34	Ferry Bridge, The	A,6:1	c
Fiddle Head		r	Composer: 6		
			Collection: 147		
56	Banff	RBS-1194	Fiddle Head	B,6:1	r
63	Banff	RBS-1084	Fiddle Head	A,1:1	r
Fiddle and Foot		p	Composer: 6		
			Collection:		
63	Banff	RBS-1084	Fiddle and Foot	B,2:1	p
Fiddler's Joy		s	Composer: 78		
			Collection: 4, 45		
22	Celtic	CX-28	Fiddler's Joy	B,3:1	i
Fiddler's Rambles		j	Composer: 37		
			Collection: 8		
48	C.C.B. Press	CCBP-1001	Fiddler's Rambles	B,1:5	j
Fiddlers' Favorite, The		r	Composer: 201		
			Collection: 151(k)		
16	Decca	12050	Fiddlers'	A:3	r
			Favorite, The		
16	Decca	14017	Fiddlers'	A:3	r
			Favorite, The		
Fiddlers' Pet		?	Composer: 6		
			Collection:		
63	Banff	RBS-1084	Fiddlers' Pet	B,4:1	?
Fife Hunt		r	Composer: 97		
			Collection: 1, 3, 6, 53, 74,		
			82, 100, 124		
8	Rounder	7003	Fife Hunt	A,6:3	r
Fight about the Fireside		r	Composer: 6		
			Collection: 1, 3, 6, 20, 53, 69		
3	Dab	DAB-3-26-1	Fight about the	B,4:2	s
			Fireside		

Filoro	w	Composer: 6		
		Collection:		
10 Rounder	7012	Filoro	B,2:2	w
Finlay Walker	s	Composer: '60		
		Collection:		
34 *no label name	CLM-1005	Finlay Walker	B,5:2	s
Fir Tree, The	s	Composer: 4		
		Collection: 1, 118, 124		
34 CLM Records	CLM-1000	Fir Tree, The	B,1:2	s
Fire Away	h	Composer: 6		
		Collection: 23		
15 C.B. Magazine 3	no number	Fire Away	A,2:3	r
15 Celtic	042 \	Fire Away	A:3	r
Fire Fly, The	h	Composer: 6		
		Collection: 6, 36, 53, 78		
15 Celtic	CX-40	Fire Fly, The	A,3:1	h
Firemen's	r	Composer: 6		
		Collection: 88, 142		
32 Celtic	CX-4	Fireman's	B,1:1	h
First of Spring, The	j	Composer: 6		
		Collection:		
47 Celtic	CX-48	First of Spring, The	B,3:2	j
47 Rodeo	RLP-27	First of Spring, The	B,3:2	j
Fisher's	h	Composer: 6		
		Collection: 3, 6, 33, 40,		
		51, 53, 74, 75, 76, 88,		
		102, 122, 139, 141, 142, 145		
		146, 147, 150		
12 Rounder	7004	Fisher's	B,4:2	h
15 Celtic	CX-17	Fisher's	A,3:2	h
15 Celtic	CX-53	Fisher's	A,3:2	h
24 Celtic	002	Fisher's	B:1	h
24 Decca	14027	Fisher's	B:1	h

Fisher's Grant	r	Composer: 6	
		Collection:	
47 Celtic	CX-20	Fisher's Grant	B,3:2 r
47 Celtic	SCX-57	Fisher's Grant	A,10:2 r
Fisher's Wedding	r	Composer: 6	
		Collection: 3, 78	
15 Celtic	CX-34	Fisher's Wedding	B,6:2 r
15 Rodeo	CCLP-2002	Fisher's Wedding	A,6:2 r
15 Rodeo	RO-127	Fisher's Wedding	A:2 r
Fisherman's Frolic	c	Composer: 6	
		Collection: 6	
8 *no label name	JC-123	Fisherman's Frolic	A,2:1 c
Fisherman's Home	r	Composer: 6	
		Collection:	
4 Columbia	33520-F	Fisherman's Home	A:2 r
4 Regal-Zonophone	MR-938	Fisherman's Home	A:2 r
Fisherman's Widow (or Rambling Pitchfork, The)	j	Composer: 6	
		Collection: 51, 122	
44 Rodeo	RO-116	Fisherman's Widow (Medley)	A:1 j
Five MacDonalds', The	j	Composer: 6	
		Collection:	
26 Celtic	CX-11	Five MacDonalds', The	A,3:2 j
Flagon, The	r	Composer: 6	
		Collection: 1, 3, 4, 20, 46, 86, 118, 124, 133	
12 Rounder	7004	Flagon	A,4:2 r
39 Celtic	051	Flagon, The	B:1 r
39 Celtic	CX-1	Flagon, The	B,2:2 r
45 Brownrigg	BRG-012	Flagon, The	B,8:4 r
Flail, The	r	Composer: 6	
		Collection:	
26 Celtic	035	Flail, The	B:3 r

Flannel Jacket, The

r

Composer: 6

Collection: 51, 88, 92, 112,
142

44	Celtic	CX-43	Fallen Jacket	B,4:1	r
44	C.B. Magazine 2	no number	Flannel Jacket, The	B,5:1	r

Flax in Bloom

r

Composer: 6

Collection: 33, 51, 122
Flax in Bloom

44	Rodeo	RO-110	A:2	r
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Flee as a Bird

c

Composer: 6

Collection: 6, 20

7	Celtic	010	Flee as a Bird	B:1	c
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Flora MacDonald's

r

Composer: 6

Collection: 1, 3, 69, 74

50	C.B. Magazine 2	no number	Flora MacDonald	B,1:2	r
8	*no label name	JC-123	Flora MacDonald's	B,4:3	r
32	Celtic	CX-4	Flora MacDonald's	B,3:2	r
50	Banff	RBS-1257	Flora MacDonald's	B,2:2	r
50	Celtic	CX-13	Flora MacDonald's	B,2:2	r

Florence MacDonald's**

r

Composer: 1

Collection: 28

3	*no label name	CCR-9067	Florence MacDonald's	B,2:4	r
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Florida Crackers

h

Composer: 84

Collection: 6

45	Brownrigg	BRG-012	Florida Crackers	A,4:3	h
45	Brownrigg	BRG-013	Florida Crackers**	B,4:3	h

Flowerdale

a

Composer: 5

Collection:

18	Celtic	CX-45	Flowerdale	B,1:1	a
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Flowers of Edinburgh, The r

Composer: 180

Collection: 1, 3, 6, 22, 33,
35, 39, 51, 74, 79, 82,
88, 93, 98, 100, 109,
122(h), 124, 140, 142(h),
147, 150

13	Audat	477-9032	Duke of Edinburgh**	A,1:1	r
19	C.C.B. Press	CCBP-1005	Flowers of Edinburgh	A,6:2	r
40	Banff	SBS-5123	Flowers of Edinburgh	B,2:1	r
45	Glencoe	GMI-001	Flowers of Edinburgh	A,6:1	r
18	Celtic	CX-45	Flowers of Edinburgh, The	A,3:1	r
40	Celtic	CX-51	Flowers of Edinburgh, The	B,1:1	r
70	Lismor	LIFL-7011	Flowers of Edinburgh, The	A,6:1	r

Flowers of May, The ?

Composer: 6

Collection:

4	Shanachie	CB-1	Flowers of May, The	A,5:1	?
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Flowers of Spring h

Composer: 6

Collection: 33, 51, 91, 122

17	Celtic	005	Flowers of Spring	B:1	h
17	Decca	14030	Flowers of Spring	B:1	h

Fly by Night c

Composer: 6

Collection: 6

34	CLM Records	CLM-1001	Fly By Night	A,4:2	c
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Forbes Mill j

Composer: 6

Collection:

22	Celtic	CX-42	Forbes Mill	B,1:2	j
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Forbes Morrison's s

Composer: 5

Collection: 7, 43, 93, 98

40	Celtic	CX-26	Forbes Morrison's	B,1:2	s
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Ford's	i	Composer: 6		
		Collection: 112		
25 Celtic	CX-23	Ford's	A,3:1	i
Forest and Glen	j	Composer: 6		
		Collection: 69		
47 Celtic	CX-20	Forest and Glen	B,5:1	j
Forest of Ga-ick, The	s	Composer: 17		
		Collection: 3, 30, 78, 121		
28 C.B. Magazine	1 no number	Forest of Ga-ick, The	B,1:1	s
25 Celtic	CX-23	Forest of Gaick, The	A,4:1	s
Forest of Garth, The	s	Composer: 6		
		Collection:		
20 Apex	28350	Forest of Garth, The	A,2	s
20 Point	P-229	Forest of Garth, The	B,3:1	s
20 Shanachie	14002	Forest of Garth, The	B,4:2	s
Forester's	h	Composer: 6		
		Collection: 6, 153		
12 *no label name	PLP-1057	Forester	A,2:2	h
8 *no label name	JC-124	Forester's	B,4:4	c
19 Boot	BOS-7231	Forester's**	A,6:2	c
Forfar	j	Composer: 6		
		Collection:		
37 Banff	RBS-1248	Forfar	A,2:1	j
37. Rodeo	RLP-107	Forfar	A,2:1	j
Forfar Hunt	r	Composer: 121		
		Collection: 1, 3		
29 Banff	RBS-1247	Forfar Hunt	A,6:2	r
29 Celtic	CX-36	Forfar Hunt	A,6:2	r
47 Celtic	CX-20	Forfar Hunt	B,2:2	r

Forth Brig, The	r	Composer: 170	
19 Boot	BOS-7231	Collection: 1, 17, 36, 39, 93	
		Forth Brig, The**	B,3:2 r
Four Figure Set, The	r	Composer: 6	
8 *no label name	JC-127	Collection:	
		Four Figure Set, The	B,2:4 r
Four Sisters, The	r	Composer: 63	
69 *no label name	MMC-1001-BS	Collection:	
		Four Sisters, The	B,6:2 r
Fowie Mary	r	Composer: 6	
40 Banff	RBS-1194	Collection: 6	
		Fowie Mary's	A,2:2 r
Fox, The	r	Composer: 6	
22 Rodeo	RLP-59	Collection: 16	
		Fox, The	B,6:1 r
Fr. Angus Morris	s	Composer: 3	
3 Dab	DAB-3-26-1	Collection: 29	
		Fr. Angus Morris	B,1:2 s
Fr. Dollard's Favorite	j	Composer: 6	
22 Rodeo	RLP-59	Collection: 33, 122	
		Father Dollards Favorite	A,4:2 j
Fr. Francis Cameron's	/r	Composer: 7	
8 *no label name	JC-127	Collection:	
		Fr. Francis Cameron's	B,3:5 r
Fr. John Angus Rankin**	r	Composer: 28	
19 Boot	BOS-7231	Collection:	
		Father John Angus Rankin	B,6:2 r
Fr. O'Flynn	j	Composer: 6	
48 World	WRC1-1273	Collection: 51, 77, 150	
		Father O'Flynn	A,5:1 j

Frances Cameron's		h	Composer: 6		
			Collection:		
40	Celtic	CX-26	Frances Cameron's	A.3:1	h
40	Celtic	SCX-57	Frances Cameron's	B.6:1	h
Francis (Bert) MacDonald		j	Composer: 11		
			Collection: 103		
5	Celtic	SCX-58	Francis (Bert) McDonald	A.2:1	j
Francis Beaton		r	Composer: 2		
			Collection: 137		
54	Rouser	7011	Francis Beaton	B.3:4	r
Francis Romily		r	Composer: 6		
			Collection:		
29	Celtic	CX-14	Francis Romily	A.4:4	r
Frank Sutherland		r	Composer: 6		
			Collection:		
15	Banff	RBS-1245	Frank Sutherland	A.1:2	r
15	Celtic	SCX-59	Frank Sutherland	A.1:2	r
15	Rodeo	RLP-101	Frank Sutherland	A.1:2	r
Fraser Arms		r	Composer: 6		
			Collection: 2		
65	S. Fraser Coll.	no number	Fraser Arms	C.11:2	r
Fraser Jamieson's		r	Composer: 6		
			Collection:		
63	Banff	RBS-1051	Fraser Jamieson's	B.2:1	r
Fraser's		j	Composer: 9		
			Collection: 64		
29	Rodeo	RO-228	Fraser	B:1	j
29	Celtic	CX-14	Fraser's	B.1:1	j
34	CLM Records	CLM-1000	Fraser's	B.4:1	j
Fred Roden's		r	Composer: 6		
			Collection:		
63	Banff	RBS-1084	Fred Roden's	A.5:1	r
Fred Wilson's		h	Composer: 6		
			Collection: 6, 139, 150		
11	Celtic	007	Fred Wilson's	B:1	h

11	Decca	14032	Fred Wilson's	B:1	h
11	Shanachie	14001	Fred Wilson's	A,5:2	h
28	C.B. Magazine 1	no number	Fred Wilson's	B,4:2	h
71	Solar	SAR-2016	Freddy Wilson's	B,4:2	c
Free Gardeners, The			1	Composer: 6	
				Collection: 21	
34	CLM Records	CLM-1001	Free Gardeners, The	B,1:1	l
French Minuet			a	Composer: 6	
				Collection: 150	
71	Solar	SAR-2016	French Minuet	A,3:1	a
Friendly Visit, The			h	Composer: 6	
				Collection: 33, 51, 91, 122	
48	C.C.B. Press	CCBP-1001	Friendly Visit, The	A,4:1	h
Frontier			r	Composer: 69	
				Collection:	
34	CLM Records	CLM-1000	Frontier	A,3:5	r
Frost is all Over, The (or American Dwarf, The)			j	Composer:	
				Collection: 51	
44	Celtic	CX-43	Frost is Over, The	A,4:1	j
44	C.B. Magazine 2	no number	Frost is all Over, The	B,4:1	j
Gage Park			h	Composer: 6	
				Collection:	
22	Copley	8-500	Gage Park	B:1	h
Galaway			r	Composer: 6	
				Collection: 38, 51, 77, 90, 122	
3	*no label name	CCR-9067	Galaway	B,4:4	r
Gall Ruadh			m	Composer: 77	
				Collection: 48	
45	Brownrigg	BRG-005	Gall Ruadh	A,5:1	m

Gallaton	s	Composer: 6		
17 Celtic	014	Collection: 7	Gallaton	A:2 s
Galway Bay	j	Composer: 6		
13 Audat	477-9088	Collection:	Galway Bay	B,3:1 j
Gan Ainm	r	Composer: 6		
30 *no label name	SLM-1001	Collection:	Gan Ainm	B,1:1 r
Gandy Dancers	r	Composer: 6		
23 *no label name	WRC1-8562	Collection:	Gandy Dancers	A,1:2 r
Garcon Volange	j	Composer: 6		
15 Celtic	CX-34	Collection: 74	Garcon Volange	B,5:2 j
15 Rodeo	CCLP-2002		Garcon Volange	A,5:2 j
15 Rodeo	RO-127		Garcon Volange	B:1 j
Garden of Roses	h	Composer: 6		
44 Point	P-234	Collection:	Garden of Roses	B,5:1 h
Garey Cottage	s	Composer: 135		
39 U.C.C.B. Press	UCCEP-1007	Collection: 1, 3	Garey Cottage	B,5:1 s
Garfield Vail	r	Composer: 28		
19 Rounder	7008	Collection:	Garfield Vail	B,4:3 r
Garmont Smiddy	r	Composer: 6		
34 CLM Records	CLM-1000	Collection:	Garmont Smiddy	B,1:4 r
Gateman's	r	Composer: 6		
63 Banff	RBS-1084	Collection:	Gateman's	A,3:1 r

Gay Gordon's, The		m	Composer: 5	
			Collection: 22, 43, 45	
15	Rodeo	RO-136	Gay Gordon's	A:1 m
15	C.B. Magazine 3	no number	Gay Gordon's, The	A,15:1 m
Geatley's		r	Composer: 6	
			Collection:	
30	*no label name	SLM-1001	Geatley's	B,1:2 r
Geese in the Bog, The		j	Composer: 6	
			Collection: 6, 33, 51, 74,	
			90, 91, 92, 122	
44	Rodeo	RLP-47	Geese in the Bog, The	B,1:1 j
General Gathering 1745		j	Composer: 6	
			Collection: 2, 3, 20, 105	
19	S. Fraser Coll.	no number	General Gathering 1745	C,9:1 j
General MacDonald		r	Composer: 4	
			Collection: 1, 3, 40, 54, 124	
26	Rodeo	RLP-75	General McDonald	A,5:3 r
General Stewart of Garth		r	Composer: 6	
			Collection: 3, 5, 86	
34	CLM Records	CLM-1000	General Stewart	B,1:3 r
Geordie MacLeich		r	Composer: 6	
			Collection: 1	
48	Inter Media	WRC-160	Geordie MacLeich	B,1:9 r
George Brown		h	Composer: 6	
			Collection:	
37	Banff	RBS-1248	George Brown	A,4:1 h
37	Rodeo	RLP-107	George Brown	A,4:1 h
George I. Taylor		s	Composer: 6	
			Collection: 39	
15	Celtic	CX-34	George I. Taylor	A,1:1 s
15	Rodeo	RLP-1	George I. Taylor	A,1:1 s

George IV		Composer: 182	
		Collection: 1, 53, 74	
10	Inter Media	WRC1-759	George IV B.2:2 s
16	Decca	14024	George the IV A:2 s
33	Topic	12-TS-354	George the IV B.3:4 s
George MacInnis***		Composer: 60	
		Collection:	
34	*no label name	CLM-1006	George MacInnis' B.6:5 r
Gerhard Heintzman		Composer: 29	
Piano, The		Collection:	
8	*no label name	JC-125	Gerard Heintzman A.5:2 r
28	C.B. Magazine 1	no number	Gerard Heintzman A.1:3 r
			Piano, The
Gerry Commans's		Composer: 6	
		Collection:	
19	Boot	B06-7231	Gerry Commans's*** A.4:3 r
Gillian's		Composer: 53	
(or Muir O' Gellan)		Collection: 93, 147	
12	Rounder	7004	Gillian's B.3:2 r
19	Rounder	7008	Gillian's B.2:3 r
38	Topic	12-TS-354	Gillian's B.2:2 r
Gillie Calum		Composer: 6	
		Collection: 1, 3, 17, 38, 53,	
		56, 73, 74, 79, 82, 93,	
		100, 111, 124, 138	
18	Celtic	CX-45	Gillie Calum A.2:1 s
			Sword Dance
18	Celtic	055	Gillie Callum B.1: s
			Sword Dance
Gillis Cove		Composer: 6	
		Collection: 8	
25	Celtic	CX-23	Gillis Cove A.1:2 s
25	Celtic	SCX-57	Gillis Cove B.1:2 s

Gillie's Favorite

r

Composer: 6

Collection:

16 Decca

14017

Gillie's Favorite

B:3

r

'Gin I had a Bonnie Lass

r

Composer: 6

Collection: 20

34 CLM Records

CLM-1000

'Gin I had a
Bonnie Lass

B,3:4

r

Girl I Left Behind, The
(Brighton Camp)

h

Composer: 6

Collection: 78, 91, 101, 139,

140, 147, 151

13 Audat

477-9032

Girl I Left
Behind, The**

A,4:1

h

Girl Who Broke My Heart

r

Composer: 6

Collection: 33, 51, 122, 147

34 *no label name

CLM-1006

Girl Who Broke
My Heart, The

B,1:4

r

Glasgow

h

Composer: 6

Collection: 33, 51, 122

47 Celtic

CX-48

Glasgow

B,2:1

h

47 Rodeo

RLP-27

Glasgow

B,2:1

h

48 C.C.B. Press

CCBP-1001

Glasgow

A,4:5

h

10 Inter Media

WRCI-1546

Glasgow, The

B,5:2

h

39 U.C.C.B. Press

UCCBP-1007

Glasgow, The

B,5:2

h

Glen Caladh Castle

m

Composer: 78

Collection: 9

34 *no label name

CLM-1005

Glen Caladh
Castle

A,3:1

m

Glen Cottage

s

Composer: 5

Collection:

45 Brownrigg

BRGCB-001

Glen Cottage

B,5:1

s

Glen Grant

(or Mrs. G. of Glenquaitch)

s

Composer: 171

Collection: 74, 93

20 Apex

26350

Glen Grant

B:1

s

20 Shanachie

14002

Glen Grant

B,6:1

s

29	C.B. Magazine 2	no number	Glen Grant	A.8:1	s
29	Celtic	CX-14	Glen Grant	B.7:1	s
34	CLM Records	CLM-1000	Glen Grant	A.4:3	s
34	CLM Records	CLM-1001	Glen Grant	A.5:1	s
Glen Long Street's					
		r	Composer: 6		
			Collection:		
22	Celtic	CX-28	Glen Long Street's	B.2:3	r
Glen Lyons Rant					
		s	Composer: 6		
			Collection: 1, 74		
26	Celtic	032	Glen Lyon Rant (Wedley)	A:1	s
Glen Muir, The					
		s	Composer: 6		
			Collection:		
39	U.C.C.B. Press	UCCBP-1007	Glen Muir, The	A.2:2	s
Glen Rinnes					
		s	Composer: 6		
			Collection:		
19	Rounder	7008	Glen Rinnes	B.3:1	s
Glen's					
		h	Composer: 6		
			Collection: 33, 36, 122		
34	*no label name	CLM-1008	Glen's	A.4:2	h
46	Brownrigg	BRG-005	Glen's	A.4:4	h
46	Brownrigg	BRG-013	Glen's**	B.1:4	h
Glencoe					
		a	Composer: 6		
			Collection: 7, 17		
10	Inter Media	WRC1-759	Glencoe	B.3:1	a
Glencoe**					
		1	Composer: 1		
			Collection: 28, 159		
45	Glencoe	OMI-001	Glencoe	A.3:1	1
57	Lismor	LIFL-7011	Glencoe	A.4:1	1
Glencoe Bridge					
		1	Composer: 1		
			Collection:		
12	Rounder	7001	Glencoe Bridge	B.4:1	1

Glenfiddich		s	Composer: 17	
			Collection: 11, 30, 66,	
			81, 121	
34	*no label name	CLM-1006	Glenfiddich	B,4:1 s
Glengarry		s	Composer: 6	
			Collection: 2	
19	S. Fraser Coll.	no number	Glengarry	D,8:1 s
21	Celtic	CX-41	Glengarry	B,4:3 s
39	S. Fraser Coll.	no number	Glengarry	C,12:1 s
Glengarry's				
(or A Sheana-bhean Bhoichd)		m	Composer: 6	
			Collection: 73, 76, 78, 99	
29	Topic	12-TS-354	Glengarry's	B,1:1 m
Glengarry's Dirk		s	Composer: 6	
			Collection: 2, 3, 20, 159	
11	Celtic	009	Glengarry's Dirk	A,1 s
11	Celtic	CX-1	Glengarry's Dirk	A,2:1 s
11	Celtic	SCX-57	Glengarry's Dirk	A,3:1 s
11	Shanachie	14001	Glengarry's Dirk	A,6:1 s
Glenlivet		r	Composer: 6	
			Collection: 7, 74, 79, 93	
20	Celtic	028	Glenlivet	A,2 r
Glenloggie		r	Composer: 6	
			Collection:	
26	Rodeo	RLP-75	Glenloggie	B,2:3 r
Glenlyon		r	Composer: 6	
			Collection:	
19	Boat	BOS-7231	Glenlyon**	B,3:3 r
Glenora		r	Composer: 7	
			Collection:	
8	Rounder	7003	Glenora	B,1:3 r
Glenstriven		m	Composer: 78	
			Collection: 48	
45	Brownrigg	BRG-005	Glenstriven	B,2:2 m

Glenromie

s

Composer: 6

Collection: 3, 30, 78, 121

21 Celtic

CX-29

Glen Trum

B,6:1 s

Glenville

j

Composer: 1

Collection: 28

54 Rounder

7011

Glenville

A,4:3 j

Glenville's Dirk

r

Composer: 6

Collection:

12 Rounder

7001

Glenville's Dirk

A,1:2 r

47 Celtic

CX-20

Glenville's Dirk

B,3:3 r

47 Celtic

SCX-57

Glenville's Dirk

A,10:3 r

Gloomy Winter

s

Composer: 6

Collection: 79

15 C.B. Magazine 3 no number

Gloomy Winter

B,8:1 a

Glories of 'The Star,'
The

h

Composer: 5

Collection: 93

71 Solar

SAR-2016

Glories of the
Star, The

B,1:1 h

Go About Your Business

r

Composer: 6

Collection: 69

12 Rounder

7004

Go About Your
Business

A,4:3 r

16 Decca

14023

Go About your
Business

B:3 r

Go to the De'il and
Shake Yourself

j

Composer: 6

Collection: 6, 51, 90,

100, 124, 143

39 Celtic

057

Go Shake Yourself

B:1 j

16 Decca

12020

Go to the De'il
and Shake
Yourself

A:1 j

48 World

WRC1-1273

Go to the Devil
and Shake
Yourself

A,3:3 j

Goat's, The		r	Composer: 6	
8	*no label name	JC-123	Collection:	
			Goat's, The	B,1:4 r
Golden Anniversary, The		s	Composer: 7	
8	Rounder	7003	Collection:	
			Golden Anniversary, The	B,2:2 s
Golden Eagle, The		h	Composer: 6	
8	*no label name	JC-123	Collection: 6, 91	
			Golden Eagle	A,4:2 h
Golden Locks		r	Composer: 6	
34	CLM Records	CLM-1000	Collection: 3	
			Golden Locks	A,2:6 r
Golden Wedding Bells		?	Composer: 6	
13	Audat	477-9032	Collection:	
			Golden Wedding Bells**	A,5:1 ?
Goldenrod, The		j	Composer: 73	
10	Inter Media	WRC1-1546	Collection:	
21	Celtic	CX-41	Golden Rod	A,3:1 j
28	C.B. Magazine 1	no number	Golden Rod, The	B,1:1 j
			Goldenrod, The	A,4:5 j
Good Old John		r	Composer: 105	
34	CLM Records	CLM-1000	Collection: 39	
45	Brownrigg	BRG-012	Good Old John	A,4:4 r
45	Brownrigg	BRG-013	Good Old John	B,3:2 r
			Good Old John**	A,5:2 r
Goodenwell		r	Composer: 6	
22	Celtic	SCX-57	Collection: 16	
22	Rodeo	RLP-59	Goodenwell	A,9:2 r
			Goodenwell	A,3:2 r
Gordon Gayton's		r	Composer: 6	
37	Banff	RBS-1246	Collection:	
			Gordon Gayton's	B,6:3 r

Gordon Graham's			j	Composer: 1	
				Collection:	
31	U.C.C.B. Press	UCCBP-1007		Gordon Graham's	B.1:1 j
Gordon Quigley's			j	Composer: 1	
				Collection:	
28	C.B. Magazine 1	no number		Gordon Quigley's	B.3:1 j
Gorren, The			r	Composer: 6	
				Collection:	
39	Celtic	052		Gorren, The	A:3 r
39	Celtic	CX-35		Gorren, The	B.3:2 r
Gorthleck's Highland Plaid			s	Composer: 5	
				Collection: 2, 3	
33	S. Fraser Coll.	no number		Gorthleck's Highland Plaid	C.1:1 s
34	*no label name	CLM-1005		Gorthleck's Highland Plaid	A.4:2 s
Grace Campbell			s	Composer: 6	
				Collection:	
37	Banff	RBS-1248		Grace Campbell	B.4:1 s
37	Rodeo	RLP-107		Grace Campbell	B.4:1 s
Grace MacKenzie's			s	Composer: 6	
				Collection:	
37	Banff	RBS-1248		Grace MacKenzie's	B.5:1 s
37	Rodeo	RO-163		Grace MacKenzie's	B:1 s
Graham's Brook			j	Composer: 6	
				Collection:	
47	Celtic	CX-20		Graham's Brook	A.3:1 j
Graham's Highland Fling			j	Composer: 6	
				Collection:	
22	Celtic	CX-28		Graham's Highland Fling	A.1:2 j
Gramin			h	Composer: 6	
				Collection:	
15	Celtic	CX-44		Gramin	A.5:1 h
23	Solar	SAR-A-017		Gramin	B.5:1 h

Grant Lodge	s	Composer: 6	
29 Celtic	CX-14	Collection: 3, 20, 30, 121	
		Grant Lodge	B, 2:3 s
Grant's	r	Composer: 6	
22 Celtic	CX-28	Collection:	
		Grant's	A, 2:3 r
Great Western	c	Composer: 6	
16 Decca	12021	Collection: 6, 51(h)	
		Great Western	A:1 c
Green Fields of White Point, The	r	Composer: 6	
15 Banff	RBS-1245	Collection:	
		Green Fields of White Point	B, 5:2 r
15 Celtic	SCX-59	Green Fields of	B, 5:2 r
		White Point, The	
15 Rodeo	RLP-101	Green Fields of	B, 5:2 r
		White Point, The	
Green Grows the Rashes	r	Composer: 6	
8 *no label name	JC-127	Collection: 1, 3, 6, 20, 74, 79, 82, 89, 100	
		Green Grows the Rashes	A, 2:3 r
Green Meadow	r	Composer: 6	
26 Rodeo	RLP-75	Collection:	
		Green Meadow	A, 2:2 r
Green Mountain	r	Composer: 6	
69 *no label name	MMC-1001-B5	Collection: 33, 51, 122, 145(h)	
		Green Mountain	A, 1:1 r
Green Mountain Boys, The	j	Composer: 6	
15 C.B. Magazine 3 no number		Collection: 150	
		Green Mountain Boys, The	B, 14:1 j

Green Shades of Gasque j

Composer: 6

Collection:

47	Celtic	CX-48	Green Shades of Gasque	A.2:2	j
47	Celtic	SCX-53	Green Shades of Gasque	A.8:2	j
47	Rodeo	RLP-27	Green Shades of Gasque	A.2:2	j

Green Tree, The j

Composer: 1

Collection: 28

23	*no label name	WRC1-5562	Green Tree, The	A.4:2	j
34	*no label name	CLM-1005	Green Tree, The	A.2:2	j

Greetings to the
Beatons of Mabou r

Composer: 6

Collection:

12	Hit Records	PLP-1012	Greetings to the Beatons of Mabou	B.5:4	r
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Greig's Pipe r

Composer: 6

Collection: 1, 3, 77, 98

22	Rodeo	RLP-59	Greg's Pipe	A.3:1	r
22	Celtic	SCX-57	Gregg's Pipe	A.9:1	r

Grey Bob, The r

Composer: 6

Collection: 4, 67

15	Rodeo	RO-136	Grey Bob	A.2	r
15	C.B. Magazine 3	no number	Grey Bob, The	A.15:2	r

Grey Buck j

Composer: 6

Collection: 77

8	*no label name	JC-127	Grey Buck, The	B.1:3	j
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H. Mackworth b

Composer: 5

Collection: 23

15	Celtic	041	H. Mackworth	A.1	b
34	*no label name	WRC1-2733	H. Mackworth	B.1:1	b
15	C.B. Magazine 3	no number	H. Macworth	A.3:1	b

Haggis, The		r	Composer: 55		
			Collection: 1, 2, 3, 20		
12	Rounder	7001	Haggis	A,1:1	r
39	Celtic	CX-35	Haggis	A,5:3	r
15	Celtic	CX-40	Haggis, The	A,4:1	r
26	Rodeo	RLP-75	Haggis, The	A,5:2	r
28	C.B. Magazine 1	no number	Haggis, The	A,5:4	r
39	S. Fraser Coll.	no number	Haggis, The	C,13:4	r
39	U.C.C.B. Press	UCCBP-1007	Haggis, The	A,1:4	r
40	Celtic	CX-26	Haggis, The	B,4:2	r
Halifax		p	Composer: 142		
			Collection: 157		
13	Liberty	L.M. 903	Halifax	A,5:1	p
Hamtramck Harbour		r	Composer: 6		
			Collection:		
26	Celtic	CX-11	Hamtramck Harbour	B,3:3	r
26	Celtic	SCX-57	Hamtramck Harbour	B,2:3	r
Happy Go Lucky		h	Composer: 124		
			Collection:		
12	Hit Records	PLP-1012	Happy Go Lucky	A,2:2	h
34	Rounder	7005	Happy Go Lucky	B,3:2	h
Happy Tom		s	Composer: 6		
			Collection: 7, 17		
26	Celtic	CX-11	Happy Tom	B,4:2	s
Happy to Meet, Sorry to Part		j	Composer: 6		
			Collection: 6, 33, 51		
8	Rounder	7003	Happy to Meet, Sorry to Part	B,3:3	j
Harbour Lights		j	Composer: 6		
			Collection:		
47	Celtic	CX-20	Harbour Lights	A,3:3	j
Harbourview		r	Composer: 1		
			Collection: 28		
22	Celtic	CX-42	Harbourview	A,5:2	r

Harbourview	j	Composer: 7	
8 Rounder	7003	Collection:	
		Harbourview, The	A.4:4 j
Harness the Old Gray Mare	r	Composer: 6	
16 Decca	12050	Collection:	
		Harness the Old	A:2 r
		Gray Mare	
16 Decca	14017	Harness the Old	A:2 r
		Gray Mare	
Harvest Home	h	Composer: 6	
		Collection: 1, 3, 7, 17, 22,	
		33, 36, 51, 53, 74, 75,	
		88, 91, 93, 110, 122, 140,	
		142, 146, 147, 159	
44 Point	P-234	Harvest Home	B.5:2 h
Hashberry Howard	c	Composer: 6	
22 Rodeo	RLP-108	Collection:	
		Hashberry Howard	B.4:1 c
Haste to the Wedding	j	Composer: 6	
		Collection: 1, 3, 6, 33, 54,	
		74, 78, 88(m), 88, 91,	
		102, 122, 139, 141(h), 142,	
		145, 147, 150	
48 Inter Media	WRC-160	Haste to the	A.2:2 j
		Wedding	
48 World	WRC1-1273	Haste to the	A.5:2 j
		Wedding	
Hawk, The	h	Composer: 6	
		Collection: 33, 40, 47, 51,	
		93, 122	
8 *no label name	JC-125	Hawk, The	A.1:3 r
Hawthorn Tree of Cawdor	s	Composer: 6	
		Collection: 2, 69	
31 S. Fraser Coll.	no number	Hawthorn Tree of,	C.3:1 s
		Cawdor	

Hayfield House	r	Composer: 42		
		Collection: 96		
23 *no label name	WRC1-5562	Hayfield House	A,3:3	r
45 Brownrigg	BRG-005	Hayfield House	B,6:2	r
Headlands, The	m	Composer: 42		
		Collection: 52		
8 *no label name	JC-125	Headlands, The	B,1:1	s
Headlight	r	Composer: 6		
		Collection: 6, 20(h)		
40 Celtic	CX-26	Headlight	A,1:3	r
Heather on the Hill	r	Composer: 6		
		Collection:		
4 Celtic	001	Heather on the Hill	B:1	r
4 Decca	14026	Heather on the Hill	B:1	r
4 Shanachie	CB-1	Heather on the Hill	B,5:1	r
13 Audat	477-9088	Heather on the Hill	A,4:2	r
13 Liberty	L.M. 903	Heather on the Hill	B,4:1	r
15 C.B. Magazine 3	no number	Heather on the Hill	A,14:1	r
15 Rodeo	RO-136	Heather on the Hill	B:1	r
39 Celtic	047	Heather on the Hill	A:3	r
Hector the Hero	a	Composer: 5		
		Collection: 7, 17, 43, 93		
10 Inter Media	WRC1-759	Hector the Hero	A,2:2	a
Hel Tuti Teti	a	Composer: 6		
		Collection: 124		
45 Brownrigg	BRG-005	Hey Tuttle Tattle	B,6:4	s
Heiress, The	r	Composer: 55		
		Collection:		
34 CLM Records	CLM-1000	Heiress, The	A,2:5	r

Hennessey's		h	Composer: 6		
			Collection: 51, 91		
11	Decca	14004	Hennessey's	A:2	h
11	Shanachie	14001	Hennessey's	B:2:2	h
68	Solar Audio	WRC1-5603	Hennessey's	B:2:3	h
Herbie MacLeod's**		s	Composer: 1		
			Collection: 28		
3	*no label name	CCR-9067	Herbie MacLeod's	B:2:3	s
Here Comes a Young Man		j	Composer: 6		
			Collection: 51, 74		
13	Audat	477-9010	There Came a Young Man**	A:3:1	j
Hiawatha		h	Composer: 6		
			Collection: 6		
15	Celtic	CX-17	Hiawatha	B:4:1	c
15	Celtic	SCX-57	Hiawatha	A:4:1	c
19	Rounder	7008	Hiawatha	A:3:1	c
High D and G, The		s	Composer: 9		
			Collection:		
34	CLM Records	CLM-1001	High D & G, The	B:4:1	s
High D and G		r	Composer: 9		
			Collection: 64		
29	U.C.C.B. Press	UCCBP-1007	High D and G Reel	A:3:4	r
High Level		h	Composer: 47		
			Collection: 7, 17, 36, 53,		
			76, 93, 100, 145(r), 153,		
			158, 159		
22	Celtic	CX-42	High Level	A:4:2	h
25	Celtic	024	High Level	A:1	h
8	*no label name	JC-126	Highlevel	B:1:2	h
High Road to Fort Augustus, The		r	Composer: 6		
			Collection: 2, 3, 40		
29	Celtic	CX-36	High Road to Fort Augustus	B:1:3	r
29	Celtic	SCX-53	High Road to Fort Augustus	B:1:3	r

30	Ceilidh	CLP-1001	High Road to Fort Augustus	B,3:3	r
34	CLM Records	CLM-1001	High Road to Fort Augustus	A,1:3	r
29	Banff	RBS-1247	High Road to Fort Augustus, The	B,1:3	r
33	S. Fraser Coll.	no number	High Road to Fort Augustus, The	A,1:3	r
High Road to Linton, The			Composer: 6		
			Collection: 1, 3, 5, 13, 45, 53, 56, 74, 79, 93, 124, 126, 134, 136		
48	C.G.B. Press	CCBP-1001	High Road to Linton	A,2:8	r
18	Celtic	CX-45	High Road to Linton, The	A,4:3	r
10	Inter Media	WRC1-759	High Road to Linton	A,5:4	r
Highland			Composer: 6		
			Collection:		
41	Celtic	CX-22	Highland	B,3:2	1
Highland Ancestor's			Composer: 6		
			Collection:		
47	Celtic	CX-20	Highland Ancestor's	B,6:1	s
Highland Dress and Armour			Composer: 6		
			Collection: 2, 3, 78, 40		
8	Rounder	7003	Highland Dress and Armour	A,6:1	s
39	S. Fraser Coll.	no number	Highland Dress and Armour	C,12:2	s
Highland Hill			Composer: 1		
			Collection:		
34	CLM Records	CLM-1000	Highland Hill	B,5:5	r
Highland Queen			Composer: 5		
			Collection:		
25	Celtic	022	Highland Queen	A:1	s

Highland Society of Scotland

33	S. Fraser Coll.	no number	Composer: 6 Collection: 2, 5 Highland Society of Scotland	D.12:1	b
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Highland Whisky

45	Glencoe	GMI-001	Composer: 5 Collection: 1, 3, 4, 21, 22, 36, 44, 45, 53, 76, 82, 100, 110	B.4:1	s
45	Stepping Stone	STP-001	Highland Whisky	A.2:1	s

Highlander's Rant, The

26	Celtic	CX-11	Composer: 6 Collection: Highlander's Rant, The	B.6:4	r
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Highlanders' Farewell to Ireland, The

12	Hit Records	PLP-1012	Composer: 6 Collection: 1, 3, 16, 124	B.5:2	s
20	Celtic	028	Highland Watches	A:1	s
20	Shanachie	14002	Farewell to Ireland	A.4:1	s
27	Topic	12-TS-354	Highland Watches Farewell to Ireland	B.5:2	s
33	Topic	12-TS-353	Highlanders' Farewell to Ireland, The	B.3:2	s
			Highlanders' Farewell, The		

Highlands of Banffshire, The

8	*no label name	JC-124	Composer: 55 Collection: 1, 2, 3, 7, 17, 20, 39, 39, 45, 86, 93, 111	A.2:1	s
19	S. Fraser Coll.	no number	Highlands of Banffshire, The	A.11:2	s
			Highlands of Banffshire, The		

29	Celtic	CX-14	Highlands of Banffshire, The	A,4:1	s
Highway to Dublin, The j					
			Composer: 6		
			Collection: 1, 6, 25, 33, 51, 122, 124		
29	Banff	RBS-1247	Highway to Dublin, The	A,1:1	j
29	Celtic	CX-36	Highway to Dublin, The	A,1:1	j
Hilda Chiasson r					
			Composer: 63		
			Collection:		
69	*no label name	MMC-1001-BS	Hilda Chiasson	B,4:2	r
Hilda Chiasson's** r					
			Composer: 60		
			Collection:		
34	*no label name	CLM-1006	Hilda Chiasson's	B,1:6	r
Hillbilly Calypso ?					
			Composer: 202		
			Collection: 152		
32	Celtic	CX-4	Hillbilly Calypso	B,4:1	?
Hills of Glenorchy, The j					
			Composer: 6		
			Collection: 4(m), 5(m), 6, 46(m), 51, 69, 73, 74, 76, 99, 110, 134(m)		
50	Celtic	049	Hills of Glenorchy, The	B:1	j
Hills of Kowloon, The m					
			Composer: 106		
			Collection: 4		
29	Banff	RBS-1247	Hills of Kowloon, The	A,4:1	m
29	Celtic	CX-36	Hills of Kowloon, The	A,4:1	m
Hillsdale Road** j					
			Composer: 1		
			Collection:		
45	Brownrigg	BRG-012	Hillsdale Road	B,7:3	j
45	Brownrigg	BRG-013	Hillsdale Road**	B,3:3	j

Hit or Miss		h	Composer: 6		
			Collection: 6		
15	C.B. Magazine 3	no number	Hit or Miss	A,8:2	h
15	Rodeo	RO-149	Hit or Miss	B:1	r
Hoch Hey Johnnie Lad			Composer: 6		
			Collection: 1(r), 3(r),		
			20, 40		
10	Inter Media	WRC1-759	Hoch Hey Johnnie Lad	B,5:2	s
39	C.B. Magazine 2	no number	Hoch Hey Johnny Lad	A,7:2	s
50	Celtic	049	Hoch-n-hey Johnnie Lad	A:1	s
Homeward Bound			Composer: 125		
			Collection: 8		
22	Celtic	020	Homeward Bound	A:2	r
45	Glencoe	GMI-001	Homeward Bound	B,1:2	r
45	Stepping Stone	STP-001	Homeward Bound	B,5:2	r
48	Inter Media	WRC-180	Homeward Bound	B,1:8	r
Hon. Lady Fraser of Lovat			Composer: 6		
			Collection:		
26	Celtic	035	Hon. Lady Fraser of Lovat	A:1	s
Hon. Miss Elspeth Campbell, The			Composer: 6		
			Collection:		
8	Rounder	7003	Honorable Miss Elspeth Campbell, The	B,2:1	s
Hon. Mrs. Maule's; The			Composer: 34		
			Collection: 1, 3, 116		
47	Celtic	CX-48	Honorable Mrs. Maule's	A,3:2	r
47	Rodeo	RLP-27	Honorable Mrs. Maule's	A,3:2	r
47	Celtic	SCX-53	Honourable Mrs. Maule's	A,9:2	r
30	Ceilidh	CLP-1001	Honourable Mrs.	A,3:4	r

				Maule, The	
31	U.C.C.B. Press	UCCBP-1007	Honourable Mrs.	B.2:1	s
			Maules', The		
Hon. Mrs. Ursham of Balgonans, The					
		r	Composer: 6		
			Collection:		
39	Celtic	054	Hon. Mrs. Ursham	A:1	r
			of Balgonans,		
			The		
Honeymoon					
		p	Composer: 6		
			Collection: 88, 140, 142(h), 158		
24	Celtic	002	Honeymoon	A:1	p
24	Decca	14027	Honeymoon	A:1	p
13	Addat	477-9050	Honeymoon**	B.4:1	p
37	Rodeo	RO-123	Honeymoon	B:1	h
Honeysuckle, The					
		h	Composer: 6		
			Collection: 33, 51, 122, 153		
30	*no label name	SLM-1001	Honeysuckle, The	A.4:1	c
Horn, The					
		h	Composer: 6		
			Collection: 78		
15	Celtic	CX-40	Horn, The	A.3:2	h
House of Clova, The					
		j	Composer: 6		
			Collection:		
34	*no label name	CLM-1005	House of Clova,	A.2:3	j
			The		
House of Dummuir, The					
		r	Composer: 6		
			Collection:		
22	Rodeo	RLP-108	House of Dummuir,	B.1:1	r
			The		
House of Letterfourie					
		r	Composer: 6		
			Collection: 30, 121		
31	U.C.C.B. Press	UCCBP-1007	House of	A.6:3	r
			Letterfourie		

House of Park, The	r	Composer: 6	
		Collection:	
68 Solar Audio	WRC1-5603	House of Park, The	B,4:1 r

How Can We Abstain from Whisky	a	Composer: 148	
		Collection: 2	
66 S. Fraser Coll.	no number	How can we Abstain from Whisky	D,5:2 a

Howard's	r	Composer: 6	
		Collection:	
41 Celtic	CX-22	Howard	A,5:2 r
37 Banff	RBS-1248	Howard's	B,1:2 r
37 Rodeo	RLP-107	Howard's	B,1:2 r
37 Banff	RBS-1248	Howard's	B,1:1 s
37 Rodeo	RLP-107	Howard's	B,1:1 s

Hugh A. MacDonald	j	Composer: 1	
		Collection:	
34 *no label name	WRC1-2733	Hugh A. MacDonald	A,2:4 j

Hugh MacKenzie's	j	Composer: 6	
		Collection:	
22 C.B. Magazine. 2	no number	High MacKenzie's	B,9:1 j
22 Celtic	CX-42	Hugh MacKenzie's	A,1:1 j

Hughie Jim Paul's**	r	Composer: 32	
		Collection:	
19 Boot	BOS-7231	Hughie Jim Paul's	A,3:3 r
59 Lismor	LIFL-7011	Hughie Jim Paul's	B,6:3 r

Hughie Rory MacKinnon	s	Composer: 6	
		Collection: 69	
54 Rounder	7011	Hughie Rory MacKinnon	A,2:4 s
69 *no label name	MMC-1001-BS	Hughie Rory MacKinnon	A,5:3 s

Hughie Shortie's		r	Composer: 127	
			Collection:	
28	C.B. Magazine 1	no number	Hughie Shortie's	A.3:3 r
44	C.B. Magazine 2	no number	Hughie Shortie's	B.6:1 r
Hughie Shortie's Favorite		j	Composer: 127	
			Collection:	
44	Celtic	CX-43	Hughie Shorty's Favourite	A.3:1 j
Hughie and Allan, The		r	Composer: 3	
			Collection:	
3	*no label name	CCR-9067	Hughie and Allan, The	A.4:4 r
Humours of Castlecomer, The		j ✓	Composer: 6	
			Collection: 33, 51, 122	
30	*no label name	SLM-1001	Humours of Castle Comer, The	A.2:1 j
Humours of Donnybrook, The		j	Composer: 6	
			Collection: 74, 75	
44	Celtic	CX-43	Humours of Donnie Brook	B.1:1 j
Hundred Pipers, The		m	Composer: 6	
			Collection: 44, 74, 79, 91	
25	Celtic	CX-23	Hundred Pipers, The	B.1:1 w
63	Celtic	CX-51	Hundred Pipers, The	B.5:1 m
63	Celtic	CX-51	Hundred Pipers, The	B.5:1 m
Hunker Hill		a	Composer: 5	
			Collection: 42, 100	
34	*no label name	CLM-1005	Hunker Hill	A.5:1 a
Huntley's		r	Composer: 6	
			Collection:	
25	Celtic	022	Huntley's	B:1 r

25	Celtic	031	Huntley's	B:1	s
Huntley's Wedding (Medley)					
38	S. Fraser Coll.	no number	Composer: 6 Collection: 2, 20, 50 Huntley's Wedding Medley	A,7:2	s
Hurdle Race, The					
40	Celtic	033	Composer: 91 Collection: 3, 20, 93		
40	Celtic	CX-1	Hurdle Race, The	B:1	r
Huron Line					
22	Copley	8-500	Composer: 6 Collection: Huron Line	B:1	h
Hurricane Edna					
34	*no label name	CLM-1005	Composer: 1 Collection: 28 Hurricane Edna	A,1:3	r
Hurricane, The					
34	CLM Records	CLM-1001	Composer: 5 Collection: 7, 17 Hurricane, The	A,5:3	r
I Ha'e Laid a Herrin' in Sa't					
8	*no label name	JC-127	Composer: 6 Collection: 20 I Ha'e Laid a Herrin' in Sa't	B,1:1	j
I Lost My Love					
2	Dab	DAB-1985	Composer: 6 Collection: 74		
13	Audat	477-9010	I Lost My Love	A,2:1	j
12	*no label name	PLP-1057	I Lost my Love** Lost my Love	A,8:1 A,1:3	j
I'm Down for Lak o' Johnnie					
45	Brownrigg	BRG-005	Composer: 6 Collection: I'm Down For Lak O' Johnnie	B,6:3	r

Idle Road, The j Composer: 6
Collection: 22, 33, 122
34 CLM Records CLM-1001 Idle Road, The B,2:2 j

Imitation, The r Composer: 192
Collection:
68 Solar Audio WRC1-5603 Imitation, The B,5:4 r

Ina Morrison's m Composer: 162
Collection: 41
28 Rodeo RLP-75 Ina Morrison A,3:1 m
50 Banff RBS-1257 Ina Morrison's B,1:1 m
50 Celtic CX-13 Ina Morrison's B,1:1 m

Ingonish j Composer: 6
Collection: 69
19 Boot BOS-7231 Ingonish** A,2:2 j

Inver Lasses, The r Composer: 6
Collection: 3, 74, 75, 93
10 Inter Media WRC1-759 Inver Lasses, B,5:3 r
The

Inverary Castle s Composer: 114
Collection: 1, 2, 9, 17, 36
34 S. Fraser Coll. no number Inverary Castle C,7:1 s
34 *no label name WRC1-2733 Inverary Castle A,3:2 s

Inverness j Composer: 116
Collection: 8
15 Banff RBS-1051 Inverness A,2:1 j
15 Rodeo RD-202 Inverness B:1 j
44 Celtic CX-43 Inverness A,5:1 j
49 Inter Media WRC-160 Inverness A,2:4 j

Inverness Gathering, The m Composer: 6
Collection: 1, 4, 7, 17, 46,
63, 73, 74, 75, 82, 99,
109, 110, 111, 126, 136
13 Audat 477-9077 Inverness A,5:1 m
Gathering**
16 Decca 14005 Inverness A:1 m
Gathering

30	Ceilidh	CLP-1001	Inverness	B,4:1	m
			Gathering		
45	Browrigg	BRG-013	Inverness	A,6:2	m
			Gathering**		
45	Browrigg	BRG-012	Inverness	A,8:2	m
			Gathering, The		
Inverness Lasses, The		r	Composer: 6		
			Collection: 2, 3, 50		
8	Rounder	7003	Inverness Lasses	A,1:5	r
Iona		j	Composer: 9		
			Collection: 64		
34	CLM Records	CLM-1000	Iona	B,4:2	j
Iona Melody		r	Composer: 1		
			Collection:		
15	Celtic	CX-34	Iona Melody	B,3:1	r
15	Rodeo	CCLP-2002	Iona Melody	A,3:1	r
15	Rodeo	RLP-1	Iona Melody	B,3:1	r
15	Rodeo	RO-120	Iona Melody	A:1	r
Irish		j	Composer: 6		
			Collection:		
13	Audat	477-9077	Irish**	B,1:1	j
Irish American, The		r	Composer: 6		
			Collection: 6		
45	Browrigg	BRGCB-001	Irish American	B,1:2	h
54	Rounder	7011	Irish-American	A,3:4	r
Irish Barn Dance, The		r	Composer: 6		
			Collection:		
22	Celtic	CX-28	Irish Barn	A,6:2	r
			Dance, The		
Irish Bay		j	Composer: 6		
			Collection:		
13	Audat	477-9088	Irish Bay	A,3:1	j
Irish Fancy		h	Composer: 6		
			Collection:		
30	Ceilidh	CLP-1001	Irish Fancy	A,4:2	h

Irish Fiddler**

h

Composer: 25

Collection:

13 Audat

477-9050

Irish Fiddler

A,4:1 h

Irish Melody

?

Composer: 6

Collection:

13 Audat

477-9077

Irish Melody**

B,5:1 ?

Irish Washerwoman, The

j

Composer: 147

Collection: 3, 6, 22, 26,
51, 59, 74, 79, 82, 88,
91, 115, 124, 138, 139,
140, 142, 146, 147

2 Dab

DAB-1985

Irish Washerwoman, The A,6:2 j

40 Celtic

CX-26

Irish Washerwoman, The A,5:2 j

Irish-American, The

r

Composer: 6

Collection: 6

16 Decca

12020

Irish-American B:1 r

Irishman's Heart to the
Ladies, The

j

Composer: 6

Collection: 6, 51

23 Solar

SAR-A-017

Irishman's Heart A,2:2 j
to the Ladies,
The

Iron Man, The

s

Composer: 6

Collection: 43, 93, 147

12 Rounder

7001

Iron Man, The A,5:1 s

15 Celtic

CX-17

Iron Man, The A,1:1 s

15 Celtic

SCX-53

Iron Man, The A,1:1 s

Isabel's

s

Composer: 6

Collection:

29 C.B. Magazine 2

no number

Isabel's A,10:1 s

29 Banff

RBS-1247

Isabel's A,2:1 s

29 Celtic

CX-36

Isabel's A,2:1 s

Isla Side Lasses r Composer: 6
Collection:
34 - CLM Records CLM-1001 Isla Side Lasses A.1:5 r

Island of Java	r	Composer: 5	
		Collection: 3	
8	*no label name	JC-123	Island of Java B.3:4 r

Ivy Leaf; The	r	Composer: 6
		Collection: 6, 25, 33, 51, 122
19 Rounder	7008	Ivy Leaf B.4:2 c
15 C.B. Magazine 3	no number	Ivy Leaf, The B.10:3 h

J. B., The r Composer: 6
Collection:
34 *no label name WRC1-2733 J. B., The A.3:5 r

J. D. MacIntyre's Composer: 9
Collection:
10 Inter Media WRC1-1546 J. D. B.3:3 }
MacIntyre's

J. Murdock Henderson		r	Composer: 1	
			Collection: 28	
34	CLM Records	CLM-1000	J. Murdock Henderson	A.4:6 r
15	C.B. Magazine 3	no number	J. Murdock Henderson	B.2:2 r

J. Scott Skinner		r	Composer: 8		
			Collection: 39		
15	C.B. Magazine 3	no number	J. Scott Skinner	A.6:2	r
15	Mac	1002	J. Scott Skinner	B:1	r
15	Rodeo	RO-114	J. Scott Skinner	B:1	r

J. Scott Skinner		Composer: 105	
		Collection: 39	
15	Celtic	CX-40	J. Scott Skinner A.5:2 s
38	Topic	12-TS-354	J. Scott Skinner B.2:1 s
45	Brownrigg	BRG-012	J. Scott Skinner A.2:1 s
45	Brownrigg	BRG-013	J. Scott Skinner** A.2:1 s
22	Celtic	040	James Scott A:1 s

Skinner

22	Copley	8-502	James Scott Skinner	A:1	s
J. W. Morrison			j	Composer: 6	
				Collection:	
22	Rodeo	RO-164	J. W. Morrison	A:1	j
Jabe Meadow			h	Composer: 6	
				Collection: 6	
22	Celtic	CX-42	Jabe Meadow	A,3:2	h
23	Solar	SAR-A-017	Jabe Meadow	B,5:2	h
34	CLM Records	CLM-1001	Jabe Meadow	A,4:3	h
45	Brownrigg	BRGCBS-001	Jabe Meadow	A,5:1	h
8	*no label name	JC-127	Jade Meadow	B,4:2	r
Jack's Hall			j	Composer: 100	
				Collection: 8	
48	C.C.B. Press	CCBP-1001	Jack's Hall	B,1:7	j
Jackson's			p	Composer: 6	
				Collection: 91(r)	
44	Rodeo	RLP-47	Jackson's	B,3:1	p
Jackson's			r	Composer: 6	
				Collection: 91, 147	
44	C.B. Magazine 2	no number	Jackson's	A,5:2	r
44	Rodeo	RLP-47	Jackson's	A,2:2	r
Jackson's Fancy			j	Composer: 6	
				Collection: 6, 33, 51, 122	
29	Banff	RBS-1247	Jackson's Fancy	B,2:2	j
29	Celtic	CX-36	Jackson's Fancy	B,2:2	j
29	Celtic	SCX-53	Jackson's Fancy	B,2:2	j
24	Celtic	013	Jackson's Fancy	B:1	j
				(Medley)	
Jackson's Morning Bush			j	Composer: 6	
				Collection: 33, 122	
44	Celtic	CX-43	Jacksons Morning Bush	B,2:3	j

Jacky Tar		h	Composer: 6 Collection: 1, 3, 22, 36, 44, 51, 53, 60, 74, 75, 79, 82, 110, 140	Jacky Tar	B,2:3	h
23	*no label name	WRC1-5562				
James Bennett		r	Composer: 6 Collection: 55	James Bennet	B,2:4	r
29	Celtic	CX-14				
James Dean		s	Composer: 6 Collection:	James Dean	A,5:1	s
50	Banff	RBS-1257		James Dean	A,5:1	s
50	Celtic	CX-13		James Dean	A,5:1	s
James F. Dickie's		r	Composer: 105 Collection: 39, 93	James F. Dickie's	A,5:1	r
15	Celtic	CX-40		James F. Dickie's	A,5:1	r
37	Celtic	045		James F. Dickie's	A:3	r
James H. MacNeil		r	Composer: 6 Collection:	James H. MacNeil	A,5:4	r
34	*no label name	CLM-1006				
James Hadden Esq.		h	Composer: 143 Collection:	James Hadden Esq.	A,4:2	h
45	Brownrigg	BRG-012		James Hadden Esq.	B,4:2	h
45	Brownrigg	BRG-013		James Hadden Esq.**		
James MacLean		r	Composer: 6 Collection:	James MacLean	B,5:2	r
25	Celtic	CX-23				
James MacPherson's Antigonish		m	Composer: 19 Collection:	James MacPherson's Antigonish	A,5:1	m
10	Inter Media	WRC1-1546				

James Ware of Wick's

Composer: 6

Collection: 50

29	C.B. Magazine 2	no number	James Wares	B,10:2	s
29	Banff	RBS-1247	James Wares	B,4:2	s
29	Celtic	CX-36	James Wares	B,4:2	s
29	Celtic	SCX-53	James Wares	B,4:2	s

Jamie Gow

Composer: 6

Collection: 106

21	Celtic	CX-29	Jamie Gow	B,4:2	j
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Jamie Hardie

Composer: 5

Collection: 7, 17, 150

4	Celtic	003	Jamie Hardie	A,3	r
4	Decca	14028	Jamie Hardie	A,3	r
4	Shanachie	CB-1	Jamie Hardie	B,6:3	r
15	Celtic	CX-17	Jamie Hardie	A,4:2	r
15	Celtic	SCX-53	Jamie Hardie	A,6:1	r
45	Brownrigg	BRGCB-001	Jamie Hardie	B,6:4	r
39	Celtic	046	Jimie Hardie	B,1	r
39	Celtic	CX-35	Jimmy Hardie	A,3:2	r

Jamie McGregory

Composer: 6

Collection:

26	Celtic	CX-11	Jamie McGregory	A,2:4	r
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Jamie Shearer

Composer: 6

Collection:

39	Celtic	046	Jamie Shearer	B,3	r
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Janet Beaton

Composer: 2

Collection: 37, 159

15	Celtic	CX-40	Janet Beaton	A,2:2	j
37	Banff	RBS-1248	Janet Beaton	B,2:2	j
37	Rodeo	RLP-107	Janet Beaton	B,2:2	j
45	Glencoe	GWI-001	Janet Beaton	A,2:3	j

Janet Beaton

Composer: 6

Collection:

15	Celtic	CX-40	Janet Beaton	B,5:2	r
15	Rodeo	CCLP-2002	Janet Beaton	B,5:2	r

Jason Beaton	s	Composer: 3	
54 Rounder	7011	Collection: 29	
		Jason Beaton	A,3:2 s
Jaunting Car	h	Composer: 6	
15 C.B. Magazine 3	no number	Collection: 6, 20	
15 Rodeo	RO-144	Jaunting Car	A,12:1 h
		Jaunting Car	B:1 h
Jean Burns	w	Composer: 6	
5 Celtic	SCX-58	Collection:	
		Jean Burns	A,5:1 w
Jean Ireland	j	Composer: 189	
23 *no label name	WRC1-5562	Collection:	
		Jean Ireland	B,1:2 j
Jean MacKenzie's	j	Composer: 1	
48 C.C.B. Press	CCBP-1001	Collection: 64	
		Jean MacKenzie's	B,1:3 j
Jeanette (MacDonald)			
Beaton's	j	Composer: 49	
30 Ceilidh	CLP-1001	Collection:	
		Jeanette	A,2:1 j
		(MacDonald)	
		Beaton's	
Jeanette Beaton's	r	Composer: 1	
10 Inter Media	WRC1-759	Collection:	
		Jeanette	A,3:3 r
		Beaton's	
Jeanne's Favorite	h	Composer: 6	
25 Celtic	024	Collection:	
		Jeanne's	A:2 h
		Favorite	
Jeannie Carruthers	m	Composer: 13	
10 Rounder	7012	Collection: 56	
		Jeannie	A,1:1 m
		Carruthers	

Jenny Bowser****

r

Composer: 5

Collection: 1, 23

47	Celtic	CX-20	Jennie Bowser	A,2:3	r
29	U.C.C.B. Press	UCCBP-1007	Jenny Bowser	B,4:3	r
53	C.B.C.	LM-470	Jenny Bowser	A,4:1	r

Jenny Dang the Weaver

r

Composer: 5

Collection: 1, 3, 4, 5, 6,

39, 44, 45, 53, 74, 76,

82, 86, 93, 126, 134

48	World	WRC1-1273	Jennie Dang the Weaver	B,2:5	r
17	Celtic	005	Jenny Dang the Weaver	A:3	r
17	Decca	14030	Jenny Dang the Weaver	A:3	r
48	Inter Media	WRC-160	Jenny Dang the Weaver	B,1:12	r

Jenny Picking Cockles

r

Composer: 6

Collection: 33, 51, 122

55	*no label name	WRC1-4689	Jenny Picking Cockles**	A,5:3	r
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Jerome's Farewell

(or Jerome's Farewell to
Gibraltar)

r

Composer: 6

Collection: 107, 150, 158

46	Columbia	37017-F	Jerome's Farewell	A:1	r
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Jerry

j

Composer: 6

Collection:

39	Celtic	CX-22	Jerry	B,5:1	j
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Jerry & Bernadette
Holland's Wedding

r

Composer: 26

Collection:

69	*no label name	MMC-1001-BS	Jerry & Bernadette Holland's Wedding	B,1:3	r
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Jerry Holland		j	Composer: 63	
			Collection:	
69	*no label name	MMC-1001-BS	Jerry Holland	B.2:3 j
Jerry's Beaver Hat		j	Composer: 6	
			Collection: 33, 51, 122	
8	*no label name	JC-125	Jerry's Beaver Hat	A.4:3 j
34	Rounder	7005	Jerry's Beaver Hat	A.3:1 j
Jerry's Favorite		h	Composer: 6	
			Collection:	
39	Celtic	047	Jerry's Favorite	B:3 h
Jerry's Favorite		r	Composer: 6	
			Collection:	
50	Celtic	CX-13	Jerry's Favorite	A.5:2 r
50	Banff	RBS-1257	Jerry's Favourite	A.5:2 r
Jerry's Fiddle (Holland)		j	Composer: 36	
			Collection:	
23	*no label name	WRC1-5562	Jerry's Fiddle (Holland)	A.2:3 j
Jessie Ann's Favorite		j	Composer: 37	
			Collection: 8	
19	Rounder	7008	Jessie Ann's Favorite	B.1:3 j
45	Glencoe	GMI-001	Jessie Ann's Favorite	B.2:2 j
Jet Black Hair'd Youth, The		a	Composer: 6	
			Collection: 2	
66	S. Fraser Coll.	no number	Jet Black Hair'd Youth, The	D.3:1 a
Jig of Slurs		j	Composer: 128	
			Collection: 4, 38.	
42	*no label name	WRC1-4689	Jig of Slurs**	A.2:3 j

Jim Carroll		j	Composer: 63	
			Collection:	
69	*no label name	MMC-1001-BB	Jim Carroll	A,4:3 j
Jimmie's Favourite		j	Composer: 6	
			Collection:	
56	Banff	SBS-5123	Jimmie's	A,4:1 j
			Favorite	
63	Banff	RBS-1084	Jimmie's	A,2:1 j
			Favorite	
56	Banff	RBS-1194	Jimmie's	A,7:1 j
			Favourite	
Jimmy Linn's		h	Composer: 6	
			Collection: 6	
15	Celtic	SCX-57	Jimmy Lind's	A,4:2 c
15	Celtic	CX-17	Jimmy Linn's	B,4:2 c
Jimmy MacKinnon of Smelt Brook		j	Composer: 31	
			Collection:	
15	Celtic	CX-44	Jimmie MacKinnon	A,2:1 j
			of Smelt Brook	
19	Rounder	7008	Jimmy MacKinnon	B,6:3 j
			of Smelt Brook	
Joan Beaton's		r	Composer: 3	
			Collection: 29	
3	Dab	DAB-3-26-1	Joan Beaton's	B,2:3 r
Joan MacDonald		j	Composer: 104	
			Collection:	
26	Celtic	037	Joan MacDonald	B:1 j
Joan MacDonald		r	Composer: 6	
			Collection:	
11	Rodeo	RD-142	Joan MacDonald	A:3 r
11	Shanachie	14001	Joan MacDonald	B,6:3 r
Jock Tamson's		h	Composer: 6	
			Collection:	
45	Glencoe	GMI-001	Jock Tamson's	A,4:2 h

Jock Wilson's	r	Composer: 6	
		Collection: 136	
19 Boot	BOS-7231	Jock Wilson's**	B,6:3 r
Joe Chaisson's	j	Composer: 2	
		Collection: 137	
3 *no label name	CCR-9067	Joe Chaisson's	A,3:3 j
Joe's	r	Composer: 6	
		Collection:	
34 Rounder	7005	Joe's	A,1:4 r
Joe's Fancy (Morose)	r	Composer: 36	
		Collection:	
23 *no label name	WRC1-5562	Joe's Fancy (Morose)	A,3:4 r
Joe's Favorite	s	Composer: 6	
		Collection:	
16 Decca	14024	Joe's Favorite	B:1 s
Joey Beaton	r	Composer: 63	
		Collection:	
69 *no label name	MMC-1001-B5	Joey Beaton	B,6:1 r
Joey Beaton's	r	Composer: 28	
		Collection:	
19 Rounder	7008	Joey Beaton's	A,1:2 r
Joey Beaton's	s	Composer: 190	
		Collection:	
29 U.C.C.B. Press	UCCBP-1007	Joey Beaton's	A,3:3 s
John Angus Beaton	s	Composer: 3	
		Collection: 29	
54 Rounder	7011	John Angus Beaton	A,5:2 s
John Campbell	s	Composer: 2	
		Collection: 137	
2 Dab	DAB-1985	John Campbell	A,5:1 s

John Campbell's		r	Composer: 6	
			Collection: 60	
31	U.C.C.B. Press	UCCBP-1007	John Campbell's	A,6:5 r
John Campbell's**		r	Composer: 60	
			Collection:	
34	*no label name	CLM-1006	John Campbell's	B,4:4 r
John Campbell, Jr.		r	Composer: 7	
			Collection:	
8	*no label name	JC-125	John Campbell, Jr.	B,5:3 r
John Fred MacLean's		s	Composer: 54	
			Collection:	
30	Ceilidh	CLP-1001	John Fred MacLean's	B,1:1 s
John H. Walker		r	Composer: 1	
			Collection:	
34	CLM Records	CLM-1000	John H. Walker	B,5:3 r
John Howett		r	Composer: 6	
			Collection: 20	
22	Celtic	CX-28	John Howett's	A,5:3 r
15	Celtic	CX-44	John Howett	A,3:2 r
John Joe MacInnis**		m	Composer: 60	
			Collection:	
34	*no label name	CLM-1006	John Joe MacInnis	A,1:1 m
John L. Sullivan		s	Composer: 6	
			Collection:	
10	Inter Media	WRC1-1546	John L. Sullivan's	B,6:2 s
John MacColl		r	Composer: 6	
			Collection: 7, 43	
40	Celtic	033	John MacColl	A:3 r

John MacColl's Farewell		m	Composer: 163		
			Collection: 58		
29	Banff	RBS-1247	John MacColl's Farewell	A,6:1	m
29	Celtic	CX-36	John MacColl's Farewell	A,6:1	m
19	Boot	BOS-7231	John MacColl's Favourite**	B,6:1	m
John MacCormick's		h	Composer: 6		
			Collection:		
25	Celtic	024	John MacCormick's	A:3	h
John MacDonald of Glencoe		m	Composer: 114		
			Collection: 9, 45, 56		
29	Celtic	CX-14	John MacDonald of Glencoe	A,3:1	m
John MacDougall		r	Composer: 193		
			Collection:		
29	U.C.C.B. Press	UCCBP-1007	John MacDougall	B,3:4	r
John MacLean		s	Composer: 5		
			Collection:		
29	U.C.C.B. Press	UCCBP-1007	John MacLean	A,3:1	s
John MacNeil		r	Composer: 53		
			Collection: 93, 111		
16	Decca	14005	John MacNeil	B:1	r
John Morrison (or J.M. Morrison)		r	Composer: 126		
			Collection: 59		
15	C.B. Magazine 3	no number	John Morrison	A,9:1	r
15	Mac	1003	John Morrison, The	A:1	r
15	Rodeo	RO-115	John Morrison, The	A:1	r

John Rankin of Mabou Coal Mines

		r	Composer: 3	
			Collection:	
3	Dab	DAB-3-26-1	John Rankin of Mabou Coal Mines	B.5:3 r

John Roy Stewart

		s	Composer: 6	
			Collection: 1, 3, 16, 17, 20, 53	
8	*no label name	JC-123	John Roy Stewart	B.2:1 s

John Wilmot

		j	Composer: 127	
			Collection:	
21	Celtic	CX-29	John Wilmot	B.4:1 j

John of Badenyon

		r	Composer: 6	
			Collection: 69	
5	Celtic	SCX-58	John of Badenyon	B.4:3 s

Johnnie Cope

		m	Composer: 6	
			Collection: 4, 5, 13, 33, 36, 73, 78, 86, 89, 99, 110	
12	Rounder	7001	Johnnie Cope	A.3:1 m
17	Celtic	008	Johnnie Cope	B:1 m
17	Decca	14033	Johnnie Cope	B:1 m

Johnnie Pringle

		s	Composer: 17	
			Collection: 1, 3, 20, 100, 124	
20	Shanachie	14002	Johnnie Pringle	A.2:2 s
33	Topic	12-TS-354	Johnnie Pringle	A.5:2 s
20	Celtic	029	Johnny Pringle	A:2 s

Johnnie Sullivan's

		r	Composer: 6	
			Collection:	
47	Celtic	CX-48	Johnnie Sullivan's	A.4:2 r
47	Celtic	SCX-53	Johnnie Sullivan's	A.10:2 r
47	Rodeo	RLP-27	Johnnie Sullivan's	A.4:2 r

Johnnie Wilmot's Fiddles		r	Composer: 11	
			Collection: 103	
8	*no label name	JC-125	Johnnie Wilmot's Fiddle	A,1:1 r
5	Celtic	SCX-56	Johnnie Wilmot's Fiddles	B,3:2 r
41	Rounder	7006	Johnny Wilmot's Fiddles	B,7:1 r
Johnny Lad		r	Composer: 6	
			Collection: 3, 40, 53, 74, 75	
34	*no label name	CLM-1005	Johnny Lad	B,4:3 r
Johnny Made a Weddin' o't		r	Composer: 6	
			Collection: 1, 3, 39, 78, 88, 142(s)	
34	CLM Records	CLM-1000	Johnny Made a Weddin' o't	B,3:3 r
Johnny Wagner		?	Composer: 6	
			Collection:	
13	Liberty	L.M. 903	Johnny Wagner	A,4:1 ?
Johnny's		j	Composer: 39	
			Collection:	
22	Celtic	CX-28	Johnny's	B,1:2 j
23	Solar	SAR-A-017	Johnny's	B,3:1 j
Jordie		j	Composer: 6	
			Collection:	
11	Rodeo	RO-141	Jordie	A:2 j
11	Shanachie	14001	Jordie	B,3:2 j
Jordie McLish		r	Composer: 6	
			Collection:	
50	Banff	RBS-1257	Jordie McLish	A,4:2 r
50	Celtic	CX-13	Jordie McLish	A,4:2 r
Joys of Mabou Mines, The		r	Composer: 2	
			Collection: 137	
54	Rounder	7011	Joys of Mabou Mines	B,2:3 r

Joy's of Quebec	r	Composer: 6	
		Collection: 147	
13 Audat	477-9050	Joy's of Quebec**	B,5:1 k
Joy's of Wedlock, The	j	Composer: 6	
		Collection: 6, 33, 51, 92,	
		153, 158	
16 Decca	12019	Joy's of Wedlock	A:1 j
45 Brownrigg	BRGCBS-001	Joy's of Wedlock	A,2:1 j
Juanita	h	Composer: 6	
		Collection: 6	
15 C.B. Magazine 3	no number	Juanita	A,13:2 h
15 Rodeo	RO-120	Juanita	B:1 h
Juanita MacIntyre's	j	Composer: 9	
		Collection:	
48 Inter Media	WRC-160	Juanita	A,2:1 j
		MacIntyre's	
Judique	j	Composer: 6	
		Collection:	
13 Audat	477-9010	Judique**	A,10:1 j
15 Celtic	CX-1	Judique	B,1:1 j
15 Celtic	041	Judique (Medley)	B:1 j
Judy's	r	Composer: 6	
		Collection: 6, 20	
45 Glencoe	GWI-001	Judy's	B,4:3 r
45 Stepping Stone	STP-001	Judy's	A,2:3 r
Kames Lassies, The	s	Composer: 6	
		Collection:	
23 no label name	WRC1-5562	Kames Lassies,	A,3:2 s
		The	
Kathleen MacMaster	j	Composer: 9	
		Collection:	
34 CLM Records	CLM-1000	Kathleen	B,2:1 j
		MacMaster	
Kay Girrior's	r	Composer: 29	
		Collection:	
19 Boot	BOS-7231	Kay Girrior's**	B,6:4 r

Kay Guthro's		j	Composer: 193	
			Collection:	
68	Solar Audio	WRC1-5603	Kay Guthro's	B,1:1 j
Keel Row, The		s	Composer: 6	
			Collection: 3(r), 4, 50, 74,	
			78, 79, 92(r), 101, 134,	
			140	
41	Celtic	CX-22	Keil Row, The	B,3:1 s
Keep it Up				
(or As a Thoiseach)		r	Composer: 6	
			Collection: 2, 36, 39, 75,	
			82, 98, 100	
12	Rounder	7004	Keep it Up	B,1:3 r
33	S. Fraser Coll.	no number	Keep it Up	B,1:3 r
47	Celtic	CX-48	Keep it Up	A,4:3 r
47	Celtic	SCX-53	Keep it Up	A,10:3 r
47	Rodeo	RLP-27	Keep it Up	A,4:3 r
Kelravock's		s	Composer: 4	
			Collection:	
3	*no label name	CCR-9087	Kelravock's	B,4:3 s
Kelvin Glenn		r	Composer: 1	
			Collection: 28	
25	Celtic	CX-23	Kelvin	A,6:3 r
Kenmure's Up and Awa'		m	Composer: 6	
			Collection: 4, 5, 6, 22, 44,	
			74, 75, 110, 134	
23	*no label name	WRC1-5562	Kenmure's Awa	A,2:1 j
Kennedy Street**		m	Composer: 9	
			Collection:	
34	Rounder	7005	Kennedy Street	A,1:1 m
45	Brownrigg	BRGCBS-001	Kennedy Street	B,3:1 m
Kenneth MacLean's		r	Composer: 1	
			Collection:	
34	*no label name	WRC1-2733	Kenneth	B,5:3 r
			MacLean's	

Kerr's		h	Composer: 6		
15 Celtic	CX-40		Collection:	Kerr's	A, 6:2 h
Kerrie Kebbuck		s	Composer: 5		
20 Shanachie	14002		Collection:	Kerrie Kebbuck,	A, 3:2 s
20 Celtic	029			The	
				Kirrie Kebbuck,	B:1 s
				The	
Key West Corporal		h	Composer: 6		
40 Celtic	036		Collection: 6, 20		
1 Decca	12021			Key West	B:1 h
				Key West Corporal	B:1 h
Kildonan Hall**		s	Composer: 1		
3 *no label name	CCR-9067		Collection:	Kildonan Hall	B, 4:1 s
Kilfinane		h	Composer: 6		
39 U.C.C.B. Press	UCCBP-1007		Collection: 33, 51, 122		
				Kilfinane	B, 6:1 h
Killiechassie		s	Composer: 6		
47 Celtic	CX-20		Collection: 8, 20		
				Killiechassie	A, 5:1 s
Killiecrankie		m	Composer: 6		
			Collection: 13, 40, 51, 74,		
			87, 89, 99, 124		
30 *no label name	SLM-1001			Killiecrankie	A, 3:1 m
18 Celtic	CX-45			Killiecrankie	B, 2:1 m
28 C.B. Magazine 1	no number			Killiecrankie	A, 5:1 m
Kilravock's		s	Composer: 6		
34 *no label name	CLM-1005		Collection: 87		
				Kilravock	A, 6:2 s
Kimberly Jacqueline		w	Composer: 11		
5 Celtic	SCX-56		Collection:	Kimberly	A, 6:1 w
				Jacqueline	

King George IV			Composer: 6	
			Collection:	
34	*no label name	CLM-1006	King George IV	B,6:2 s
47	Celtic	CX-20	King George the Fourth	A,6:3 r
39	Celtic	051	King George the Fourth	A:1 s
12	Rounder	7004	King George the IVth	A,1:2 r
King George IV's Army			Composer: 6	
			Collection:	
22	Celtic	CX-28	George's Army	B,4:1 m
63	Rodeo/Banff	CM-735	King George IV	A,4:1 m
King George IV's Welcome			Composer: 6	
			Collection: 3	
16	Decca	14024	King George	A:1 s
27	Topic	12-TS-354	King George	B,5:3 s
48	Inter Media	WRC-160	King George IV	A,1:3 s
40	Celtic	036	King George IV Welcome	A:1 s
47	Celtic	CX-20	King George the Fourth	A,6:2 s
King o' the Fairies			Composer: 6	
			Collection: 24, 147	
22	Celtic	CX-28	King o' the Fairies	A,6:1 s
44	Celtic	CX-43	King of the Fairies	B,3:1 c
*71	Solar	SAR-2016	King of the Fairies	A,1:1 c
King of the Clans			Composer: 6	
			Collection:	
26	Celtic	CX-11	King of the Clans	A,4:2 r
King's			Composer: 6	
			Collection: 1, 3, 20, 69	
16	Decca	14024	King's	A:3 r
37	Banff	RBS-1246	King's	B,5:2 r
37	Rodeo	RD-163	King's	B:1 r

41	Rounder	7006	King's, (Medley)	B.1:2	r
33	Topic	12-TS-354	King's, The	B.3:6	r
39	Celtic	051	King's, The	A:2	r
40	Celtic	036	King's, The	A:2	r
48	C.C.B. Press	CCBP-1001	King's, The	A.2:6	r
48	Inter Media	WRC-160	King's, The	A.1:4	r
37	Banff	RBS-1248	Kings'	B.4:3	r
37	Rodeo	RLP-107	Kings'	B.4:3	r
King's j Composer: 6					
Collection:					
44	Rodeo	RLP-47	King's, The (Medley)	B.2:1	j
Kinnegad Slashers, The j Composer: 6					
Collection: 20, 33, 51, 75, 90, 122					
3	Dab	DAB-3-26-1	Kinnegad Slashers, The	A.4:3	j
Kinnon Beaton's s Composer: 2					
Collection: 137					
3	Dab	DAB-3-26-1	Kinnon Beaton's	A.2:2	s
Kinrara s Composer: 17					
Collection: 2, 3, 30, 32, 36, 73, 93, 121					
37	Celtic	045	Kinrara	B:1	s
Kirkmichael Ploughs a Composer: 52					
Collection: 16					
30	Ceillidh	CLP-1001	Kirkmichael Ploughs	A.4:1	a
Kitchener's Army m Composer: 6					
Collection: 128, 45					
41	Celtic	CX-22	Kitchener's Army	B.4:1	m
Knights of St. Patrick j Composer: 6					
Collection:					
23	*no label name	WRC1-5562	Knights of St. Patrick	B.1:3	j

Kosb's Farewell, The	m	Composer: 6	
		Collection:	
30 *no label name	SLW-1001	Kosb's Farewell, The	B,2:1 m

La Joyeuse Quebecoise	r	Composer: 6	
		Collection:	
71 Solar	SAR-2016	La Joyeuse Quebecoise	A,3:3 r

Laddie with the Plaidie, The	s	Composer: 6	
		Collection: 74, 79, 82, 159	
45 Browarigg	BRGCB-001	Lad with the Plaidie, The	B,2:1 i
12 *no label name	PLP-1057	Laddie with the Plaidie, The	A,2:1 s
19 Rounder	7008	Laddie with the Plaidie, The	A,6:2 s
37 Rodeo	RO-123	Laddie with the Plaidie, The	A:1 s

Ladies	h	Composer: 6	
		Collection: 4	
41 Rounder	7006	Ladies	A,2:1 h

Ladies Delight	j	Composer: 6	
		Collection:	
37 Banff	RBS-1246	Ladies Delight	A,2:2 j
37 Celtic	SCX-53	Ladies Delight	B,7:2 j
37 Rodeo	RO-192	Ladies Delight	B:1 j

Lady Ann Amelia Stuart's	s	Composer: 6	
		Collection: 118	
47 Celtic	SCX-53	Lady Ann Amelia Stuart's	A,12:1 s
47 Celtic	CX-48	Lady Anne Amelia Stuart's	B,1:1 s
47 Rodeo	RLP-27	Lady Anne Amelia Stuart's	B,1:1 s

Lady Ann Hope

Composer: 99

Collection: 1, 3, 26, 39,
74, 79, 93, 109, 110,
115, 118, 124

48 World

WRC1-1273

Lady Ann Hope B,3:5 s

Lady Anne Montague's

Composer: 6

Collection:

39 Celtic

CX-22

Lady Anne A,3:1 s
Montague's

Lady Betty Moore

Composer: 6

Collection:

26 Celtic

CX-11

Lady Betty Moore A,2:2 s

Lady Caroline Montague

Composer: 15

Collection: 1, 3, 39, 78,
116, 124

15 Celtic

CX-44

Lady Caroline B,4:1 s
MontagueLady Charlotte Bruce's
Favorite

Composer: 15

Collection: 105, 115, 124

30 *no label name SLM-1001

Lady Charlotte B,5:1 a
Bruce's Favorite

Lady Charlotte Campbell

Composer: 34

Collection: 1, 3, 7, 16, 17,
20, 93, 100, 115, 124

25 Celtic

026

Lady Charlotte B:3 r
Campbell

15 Celtic

CX-44

Lady Charlotte A,6:1 s
Campbell

Lady Charlotte Murray

Composer: 6

Collection: 3, 16, 87

29 Banff

RBS-1066

Lady Charlotte B,4:2 r
Murray

40 Celtic

039

Lady Charlotte A:3 r
Murray

Lady Dorothea Stewart
Murray

		m	Composer: 46	
			Collection: 4	
30	*no label name	SLM-1001	Lady Dorothea	B,6:1 m
			Stewart Murray	

Lady Douglas of Bothwell j

Composer: 181	
Collection: 82, 124	
21 Celtic CX-41 Lady Douglas of A,1:1 j	
	Bothwell
21 Celtic SCX-57 Lady Douglas of A,8:1 j	
	Bothwell

Lady Doune s

Composer: 6
Collection: 3, 74, 87
23 Solar SAR-A-017 Lady Doune A,4:1 s
39 Celtic CX-35 Lady Dunn B,5:1 s

Lady Duff j

Composer: 8
Collection:
37 Rodeo RD-118 Lady Duff A:1 j

Lady Forbes of Newe's r

Composer: 6	
Collection: 6	
47 Celtic CX-48 Lady Forbes of B,4:2 r	
	Newe's
47 Rodeo RLP-27 Lady Forbes of B,4:2 r	
	Newe's

Lady Frances of Boharm's s

Composer: 6	
Collection:	
26 Celtic CX-11 Lady Francis of B,5:1 s	
	Boharm's

Lady Georgina Campbell r

Composer: 6	
Collection: 1	
2 Dab DAB-1985 Lady Georgina A,1:3 r	
	Campbell
17 Celtic 008 Lady Georgina A:2 r	
	Campbell
17 Celtic CX-1 Lady Georgina A,3:2 r	
	Campbell
17 Celtic SCX-57 Lady Georgina A,6:2 r	

17	Decca	14033	Campbell Lady Georgina	A:2	r
* 50	Celtic	CX-22	Campbell Lady Georgina	B,1:1	r
Lady Georgina Russell			r	Composer: 17	
				Collection: 1, 3, 30, 36, 121	
68	Solar Audio	WRC1-5603	Lady Georgina Russell's	A,5:3	r
8	*no label name	JC-127	Lady Georgina Russell's	B,4:3	r
Lady Glenorchy			r	Composer: 6	
				Collection: 3	
37	Rodeo	RO-150	Lady Glenorchy	A:2	r
37	Banff	RBS-1246	Lady Glenorchy	A,6:2	r
37	Celtic	SCX-53	Lady Glenorchy	B,10:2	r
Lady Gordon of Gordonstown's			r	Composer: 33	
				Collection:	
19	Boat	BOS-7231	Lady Gordon's	A,5:6	r
Lady Harriet's			r	Composer: 6	
				Collection:	
8	Rounder	7003	Lady Harriet's	A,3:4	r
Lady Hartwell of Cantwell			c	Composer: 6	
				Collection:	
22	C.F. Magazine 2	no number	Lady Hartwell of Cantwell	B,8:1	c
22	Celtic	CX-42	Lady Hartwell of Cantwell	B,3:1	c
Lady Jane MacGregor's			j	Composer: 6	
				Collection:	
22	Rodeo	RLP-108	Lady Jane MacGregor's	B,5:1	j

Lady Louden	s	Composer: 97	
		Collection: 1, 3, 4, 6, 13,	
		20, 27, 67, 100, 118	
2 Dab	DAB-1985	Lady Louden	B,1:2 s
15 Celtic	CX-44	Lady Louden	B,4:2 s
Lady Madelina Sinclair	s	Composer: 4	
		Collection: 1, 3	
41 Celtic	048	Lady Madelena Sinclair	B:1 s
19 Rounder	7008	Lady Madelina Sinclair	A,2:1 s
Lady Madelina Sinclair's Birthday	r	Composer: 4	
		Collection: 1, 3	
48 World	WRC1-1273	Lady Madelina Sinclair	A,4:1 r
47 Celtic	CX-20	Lady Madelina Sinclair's Birthday	A,4:3 r
29 Celtic	CX-14	Lady Madelina Sinclair's Birthday	A,5:4 r
Lady Mae Moira	r	Composer: 6	
		Collection:	
26 Celtic	CX-11	Lady Mae Moira	A,5:4 r
Lady Margaret Stewart	r	Composer: 4	
		Collection: 3, 39, 73, 78	
34 CLM Records	CLM-1000	Lady Margaret Stewart	A,2:4 r
Lady Mary Hay	r	Composer: 6	
		Collection: 16	
34 no label name	CLM-1005	Lady Mary Hay	B,5:5 r
Lady Mary Ramsay	s	Composer: 15	
		Collection: 1, 3, 6, 17,	
		36, 39, 53, 74, 79,	
		93, 100, 109, 116	
10 Inter Media	WRC1-759	Lady Mary Ramsay	A,3:2 s

48	Inter Media	WRC-180	Lady Mary Ramsey	B,1:6	s
22	Copley	8-500	Lady Mary Ramsey	A,2	s
50	Banff	RBS-1257	Lady Mary Ramsey	A,4:1	s
50	Celtic	CX-13	Lady Mary Ramsey	A,4:1	s

Lady Mary Stopford

r

Composer: 183

Collection: 1, 3, 78,

110, 116, 124

10	Inter Media	WRC1-759	Lady Mary Stopford	A,3:4	r
10	Rounder	7012	Lady Mary Stopford	B,7:3	r
34	Rounder	7005	Lady Mary Stopford	A,5:4	r
45	Brownrigg	BRG-012	Lady Mary Stopford	A,2:3	r
45	Brownrigg	BRG-013	Lady Mary Stopford	A,2:3	r
21	Celtic	CX-41	Lady Mary Stopford's	A,4:3	r

Lady Menzie

j

Composer: 6

Collection:

15	Celtic	CX-34	Lady Menzie	A,3:2	j
15	Rodeo	RLP-1	Lady Menzie	A,3:2	j
15	Rodeo	RO-170	Lady Menzie	B,3	j

Lady Menzie of
Castle Menzie

s

Composer: 6

Collection:

21	Celtic	CX-41	Lady Menzie of Castle Menzie	A,5:1	s
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Lady Montgomery

r

Composer: 172

Collection: 1, 3, 6, 39,

53, 74, 93

5	Celtic	SCX-58	Lady Montgomery	B,4:4	r
23	*no label name	WRC1-5562	Lady Montgomery	A,1:1	r
45	Brownrigg	BRGCB-001	Lady Montgomery	B,5:3	r

Lady Muir MacKenzie

r

Composer: 97

Collection: 1

15	C.B. Magazine 3	no number	Lady Muir MacKenzie	B,9:2	r
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17	Celtic	005	Lady Muir MacKenzie	A:2	r
17	Decca	14030	Lady Muir MacKenzie	A:2	r
28	C.B. Magazine 1	no number	Lady Muir MacKenzie	B,1:3	r
29	Celtic	CX-14	Lady Muir MacKenzie	B,6:3	r
48	World	WRC1-1273	Lady Muir MacKenzie	B,2:4	r
Lady of Dingwall			r	Composer: 6	
37 Banff			RBS-1246	Collection: Lady of Dingwall	B,6:2 r
Laggan Hall			r	Composer: 6	
26 Celtic			CX-11	Collection: Laggan Hall	A,6:3 r
Laird O'Bernersyde			a	Composer: 6	
18 Celtic			CX-45	Collection: 34 Laird O'Bernersyde	B,6:1 a
Laird O'Drumblair			s	Composer: 6	
				Collection: 4, 7, 17, 41, 43, 45, 93, 110, 147	
15	Rodeo	RLP-101	Laird O' Drumblair	A,5:1	s
15	Celtic	SCX-59	Laird O' Drumblair	A,5:1	s
15	Banff	RBS-1246	Laird O' Drumblair	A,6:2	s
Laird O'Thrums, The			s	Composer: 6	
34 CLM Records			CLM-1001	Collection: 93 Laird O'Thrums, The	A,5:2 s
Lakevale			j	Composer: 1	
3 *no label name			CCR-9067	Collection: 8 Lakevale	A,1:3 j
Lakevale Dance			j	Composer: 6	
47 Celtic			CX-20	Collection: Lakevale Dance	A,3:2 j

Lament for James
Moray of Abercarney

10 Rounder 7012

Composer: 4
Collection: 124
Lamentations for B.1:1 a
James Murray

Lament for Sir Harry
Niven Lumsden

5 Celtic SCX-58

Composer: 17
Collection: 30, 93, 121
Lament for Sir B.4:1 a
Harry Niven
Lumsden

Lannigan's Ball

15 Banff RBS-1245
15 Celtic SCX-59
15 Rodeo/Banff CM-735
15 Rodeo RLP-101

Composer: 6
Collection: 6, 51, 79, 82,
92, 102, 139
Lannigan's Ball A.2:3 j
Lannigan's Ball A.2:3 j
Lannigan's Ball C.4:3 j
Lannigan's Ball A.2:3 j

Largo Law

10 Rounder 7012
22 Rodeo RLP-59
54 Rounder 7011

Composer: 6
Collection: 3, 20, 78, 124
Largo Law B.5:2 s
Largo Law B.4:1 s
Largo Law B.5:3 s

Lark in the Morning, The

44 Celtic CX-43
68 Solar Audio WRC1-5803
44 C.B. Magazine 2 no number

Composer: 6
Collection: 6, 24, 33, 51, 147
Lark in the A.4:2 j
Morning
Lark in the A.2:1 j
Morning
Lark in the B.4:2 j
Morning, The

Larry & Eleanor Parks

69 *no label name MMC-1001-B5

Composer: 63
Collection:
Larry & Eleanor A.3:1 m
Parks

Larry O'Gaff

j

Composer: 6

Collection: 6, 33, 51,
74, 75, 139, 147

28 C.B. Magazine 1 no number

Larry O'Gaff A.2:4 j

34 *no label name WRC1-2733

Larry O'Gaff A.2:2 j

Larry's River

r

Composer: 6

Collection:

13 Audat 477-9088

Larry's River A.5:1 r

Lass O'Gowrie, The
(or Over the Hills to
Glory)

m

Composer: 6

Collection: 140

18 Celtic CX-45

Lass O'Gowrie, The B.2:2 m

Lass o' Corrie Mill, The

s

Composer: 6

Collection: 74

15 Celtic CX-34

Lass O' Corrie Mill, The B.6:1 s

45 Brownrigg BRG-012

Lass O' Corrie Mill, The B.8:2 s

15 Rodeo CCLP-2002

Lass O' Corrie Mill, The A.6:1 s

15 Rodeo RO-127

Lass o' Corrie Mill, The A:1 s

15 C.B. Magazine 3 no number

Lass of Corrie Mill B.3:1 s

Lasses Daughter

r

Composer: 6

Collection:

50 Banff RBS-1257

Lasses Daughter A.4:3 r

50 Celtic CX-13

Lasses Daughter A.4:3 r

Lasses o' Ballantrae, The

r

Composer: 55

Collection: 1

50 C.B. Magazine 2 no number

Lass of Ballantrae B.2:3 r

19 Rounder 7008

Lasses O'Ballantrae A.7:1 r

28 C.B. Magazine 1 no number

Lasses o' Ballantrae, The B.5:3 r

Lasses o' Stewarton, The r Composer: 6
 Collection: 1, 3, 78
 48 World WRC1-1273 Lasses A.2:9 r
 O'Stewarton
 13 Audat 477-9010 Lasses of A.2:1 r
 Stewardon, The
 45/ Brownrigg BRGCBS-001 Lasses of B.3:3 r
 Stewarton, The

Lasses of Campbell Street m Composer: 6
 Collection:
 22 Celtic 020 Lasses of B.2 m
 Campbell St.
 22 Celtic CX-1 Lasses of A.6:2 m
 Campbell Street

Lasses of Sturetor, The r Composer: 6
 Collection:
 39 Celtic CX-35 Lasses of B.2:3 r
 Sturetor, The

Lassie Ann Seller j Composer: 6
 Collection:
 21 Celtic CX-41 Lassie Ann B.1:3. j
 Seller

Lassie Look Before You s Composer: 17
 Collection: 1, 3, 53, 74, 82,
 100
 22 Rodso RLP-59 Lassie Look B.3:1 s
 Before You

Lassie wi' the Yellow Coatie, The r Composer: 6
 Collection: 3
 39 Celtic CX-35 Lass with the B.3:3 r
 Yellow Coat,
 The
 20 Shanachie 14002 Lassie Wi the A.2:3 r
 Yellow Coatie,
 The
 20 Celtic 029 Lassie Wi' the A.3 r
 Yellow Coatie,

39	C.B. Magazine 2	no number	The Lassie with the Yellow Coatie, The	A,6:3	r
Lassies o' Dunse, The					
8	*no label name	JC-127	Composer: 6 Collection: 51- Lassies O' Dunse, The	B,5:3	j
Lassies of Glenaodale, The					
47	Celtic	CX-20	Composer: 6 Collection: 69 Lassie's of Gelnodale	A,1:1	r
12	Rounder	7001	Lassies of Glenadale, The	B,1:2	r
Lauchie Marr's					
26	Celtic	038	Composer: 6 Collection: Lauchie Marr's	B:3	j
Lea Rig, The					
39	C.B. Magazine 2	no number	Composer: 6 Collection: 1, 3, 10, 78, 89, 100 Lea Rig, The	A,7:3	r
Leaving Lismore					
10	Rounder	7012	Composer: 129 Collection: 61 Leaving Lismore	B,2:3	w
Leaving Lochalsh					
3	Dab	Dab-3-26-1	Composer: 130 Collection: Leaving Lochalsh	A,5:1	m
Lee's Tune**					
13	Audat	477-9077	Composer: 25 Collection: Lee's Tune	B,4:1	?
Left Handed Fiddler, The					
26	Celtic	CX-11	Composer: 5 Collection: 7, 17, 43, 93 Left Handed Fiddler	B,4:3	r

Leigh	r	Composer: 6		
39 Celtic	CX-35	Collection:	Leigh, The	B,6:2 r

Leith Links	r	Composer: 43		
30 *no label name	SLM-1001	Collection:	Leith Links	B,2:3 r

Lennox's Love to Blantyre	s	Composer: 6		
23 Solar	SAR-A-017	Collection: 1, 3, 78	Lennox to Blantyre	A,4:2 s

Let's Have a Ceilidh	?	Composer: 6		
13 Audat	477-9032	Collection:	Let's Have a Ceilidh**	B,5:1 ?

Leona Beaton's	j	Composer: 29		
3 *no label name	CCR-9087	Collection:	Leona Beaton's	A,1:2 j

Liberty Two Step	j	Composer: 6		
63 Banff	RBS-1145	Collection:	Liberty Two Step	A,2:1 j

Lieutenant Howard Douglas	s	Composer: 34		
20 Point	P-229	Collection:	Lieut. Howard Douglas	B,3:2 s
20 Shanachie	14002		Lieut. Howard Douglas	B,4:1 s
12 Rounder	7001		Lieutenant Howard Douglas	B,4:2 s
20 Apex	26350		Lieutenant Howard Douglas	A:1 s

Light and Airy	j	Composer: 6		
11 Celtic	015	Collection: 6, 20, 33, 79, 93, 122	Light and Airy	A:2 j
11 Shanachie	14001		Light and Airy	A,2:2 j
45 Glencoe	GMI-001		Light and Airy	A,2:2 j

Lime Hill**

Composer: 1

Collection: 28

45 Brownrigg

BRGCBS-001

Lime Hill

A,4:1

Limerick Roses

Composer: 6

Collection:

44 Point

P-234

Limerick Roses

A,4:1

Lionel Mulse

Composer: 63

Collection:

69 *no label name

MMC-1001-BS

Lionel Mulse

B,5:3

Lisdoonvarna Puck

Composer: 6

Collection:

45 Brownrigg

BRG-005

Lisdoonvarna

A,7:4

Puck

r

45 Brownrigg

BRG-013

Lisdoonvarna

B,6:4

Puck**

r

Little Beggarman, The

Composer: 6

Collection:

6 Apex

AL7-1645

I am a Little

B,6:1

Beggarman

h

23 *no label name

WRC1-5562

Jolly Beggar Man,

B,5:2

The

r

13 Audat

477-9086

Little Beggarman

A,2:1

h

h

Little Black Hen

Composer: 6

Collection:

63 Banff

RBS-1084

Little Black Hen

B,3:1

?

Little Burnt Potatoe, The

Composer: 6

Collection: 107, 147, 158

13 Audat

477-9010

Little Burnt

B,10:1

Potatoe**

j

4 Shanachie

CB-1

Little Burnt

A,1:1

Potatoe, The

j

Little House Around
the Corner, The

Composer: 85

Collection: 6, 51

45 Brownrigg

BRGCBS-001

Little House

A,2:2

Around the

j

Corner

8	*no label name	JC-124	Little House Round the Corner	A,3:1	j
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Little Jack MacDonald's			r	Composer: 6	
12	Rounder	7001	Collection: Little Jack MacDonald's	A,3:2	r

Little John's Hame			s	Composer: 6	
4	Shanachie	CB-1	Collection: 7, 43 Little John's Hame	B,6:1	s
8	*no label name	JC-127	Little John's Hame	A,3:1	s
15	Celtic	CX-17	Little John's Hame	A,4:1	s
15	Celtic	SCX-53	Little John's Hame	A,4:1	s
4	Celtic	003	Littlejohn's Hame	A:1	s
4	Decca	14028	Littlejohn's Hame	A:1	s

Little Judique			r	Composer: 6	
63	Banff	RBS-1194	Collection: 153, 158 Little Judique	A,4:1	r

Little Judique			j	Composer: 6	
26	Celtic	038	Collection: Little Judique, The	B:1	j

Little Peggy's			j	Composer: 6	
3	Dab	Dab-3-26-1	Collection: 6, 24 Little Peggy's	B,3:3	j

Little Pickle			j	Composer: 6	
29	Celtic	CX-14	Collection: Little Pickle	A,1:1	j
29	Celtic	SCX-57	Little Pickle	B,3:1	j

Liverpool

h

Composer: 6

Collection: 1, 3, 6, 33, 51,
53, 74, 76, 82, 88, 91, 98,
102, 110, 122, 139, 140,
142, 150

12	*no label name	PLP-1057	Liverpool	A,2:3	h
17	Celtic	005	Liverpool	B:2	h
17	Decca	14030	Liverpool	B:2	h
39	Celtic	CX-35	Liverpool	B,4:2	h

Loch Carron

r

Composer: 164

Collection: 4, 27, 132

26	Celtic	CX-11	Loch Carron	B,1:2	r
15	C.B. Magazine 3	no number	Loch Carron	A,9:2	r
15	Mac	1003	Loch Carron	A:2	r
15	Rodeo	RG-115	Loch Carron	A:2	r

Loch Earn

r

Composer: 15

Collection: 1, 3, 16, 39, 53,
74, 79, 82, 93, 100, 110,
111, 118, 147

2	Dab	Dab-1985	Loch Earn	A,1:2	r
10	Rounder	7012	Loch Earn	A,3:3	r
12	Rounder	7004	Loch Earn	A,3:2	r
48	World	WRC1-1273	Loch Earn	B,3:7	r

Loch Gorm

s

Composer: 6

Collection:

5	Celtic	SCX-58	Loch Gorm	B,6:1	s
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Loch Katrine

j

Composer: 6

Collection:

28	Rodeo	RLP-75	Loch Katrine	B,5:2	j
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Loch Leven Castle

w

Composer: 6

Collection: 4, 5, 74, 93,
109, 136

19	Rounder	7008	Loch Leven Castle	B,3:2	r
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Loch Lomond

r

Composer: 11

Collection: 103

5	Celtic	SCX-58	Loch Lomond	A,3:2	r
23	*no label name	WRC1-5562	Loch Lomond	B,6:1	r

5	Celtic	SCX-58	Loch Lomond	A.3:1	s
Loch Loskin		s	Composer: 165		
			Collection: 9		
22	Celtic	CX-28	Loch Lōskin	A.2:2	s
Loch Na Gar		s	Composer: 6		
			Collection: 6, 20, 99		
23	*no label name	WRC1-5562	Loch Na Gar	B.4:1	s
Loch Ruthven		s	Composer: 6		
			Collection: 2, 3		
34	S. Fraser Coll.	no number	Loch Ruthven	D.2:2	s
Loch Tay Boat Song, The		w	Composer: 6		
			Collection:		
45	Brownrigg	BRG-005	Loch Tay Boat Song, The	B.4:1	w
Lochaber Gathering, The		m	Composer: 128		
			Collection: 45, 62		
11	Shanachie	14001	Lochaber Gathering	B.4:1	m
11	Banff	RBS-1051	Lochaber Gathering, The	B.4:1	m
11	Rodeo	RO-141	Lochaber Gathering, The	B:1	m
23	*no label name	WRC1-5562	Locharber Gathering	A.3:1	m
Lochiel's Rant		r	Composer: 6		
			Collection: 3, 74		
16	Decca	14024	Lochiel's	A:4	r
Lochleven Side		j	Composer: 6		
			Collection:		
45	Brownrigg	BRG-005	Lochleven Side	B.1:3	j
45	Brownrigg	BRG-013	Lochleven Side**	A.3:3	j
Lockers		h	Composer: 6		
			Collection: 6		
15	Celtic	042	Lockers	B:3	c
15	C.B. Magazine 3	no number	Lockers	A.1:3	h

478

Locomotive	h	Composer: 6	
22 Rodeo	RLP-59	Collection: 74, 76	
		Locomotive	A,6:1 c
London	h	Composer: 6	
3 Dab	Dab-3-28-1	Collection: 150, 156, 158	
		London	A,2:4 h
Londonderry	h	Composer: 6	
13 Audat	477-9050	Collection: 4, 33, 51, 78,	
41 Topic	12-TS-354	122, 153(c), 158(c)	
		Londonderry**	B,2:1 h
		Londonderry.	A,1:2 h
Long Dance Rose	w	Composer: 6	
44 Celtic	CX-43	Collection:	
		Long Dance Rose	B,2:1 w
Long Necked Fiddle	r	Composer: 6	
21 Celtic	CX-41	Collection: 8	
		Long Necked Fiddle	A,3:3 r
Lord Alexander Kennedy	m	Composer: 41	
30 *no label name	SLM-1001	Collection: 4, 58, 83	
		Lord Alexander Kennedy	A,1:1 m
44 Buckshot	BT-9005	Lord Alexander Kennedy's	B,1:1 m
Lord Banff	s	Composer: 6	
34 *no label name	CLM-1005	Collection:	
		Lord Banff	A,3:3 s
Lord Blantyre	s	Composer: 4	
19 Rounder	7008	Collection: 1, 3, 4, 5, 22, 44, 55, 85, 124, 135	
		Lord Blantyre	A,2:2 s
Lord Dalhousie	r	Composer: 6	
10 Inter Media	WRC1-1545	Collection: 1, 3, 20, 22, 40, 54	
		Lord Dalhousie	B,6:3 r

48	World	WRC1-1273	Lord Dalhousie	A,2:7	r
Lord Doune's			Composer: 6		
			Collection:		
34	*no label name	WRC1-2733	Lord Doune's	A,1:2	s
Lord Dreghorn's Quickstep			Composer: 34		
			Collection: 1		
34	*no label name	CLM-1005	Lord Dreghorn's Quickstep	B,2:1	j
Lord Gordon			Composer: 6		
			Collection: 6, 33, 92, 122, 147		
15	Celtic	CX-34	Lord Gordon	A,4:2	r
15	Rodeo	RLP-1	Lord Gordon	A,4:2	r
19	Boat	BOS-7231	Lord Gordon's**	A,6:3	r
44	C.B. Magazine 2	no number	Lord Gordon's	A,3:1	r
44	Rodeo	RLP-47	Lord Gordon's	B,6:1	r
Lord John Campbell's			Composer: 6		
			Collection: 3, 16, 17, 20, 53, 116		
22	Rodeo	RLP-108	Lord John Campbell's	B,3:1	s
Lord Kelly			Composer: 6		
			Collection: 3, 78, 100		
25	Celtic	031	Lord Kelly	B:2	s
Lord Kinnard			Composer: 6		
			Collection: 1, 3, 24		
22	C.B. Magazine 2	no number	Lord Kinnard	A,1:2	r
47	Celtic	CX-20	Lord Kinnard	A,2:2	r
22	Rodeo	RLP-59	Lord Kinnards	A,5:2	r
Lord Lovat Beheaded			Composer: 6		
			Collection: 2		
65	S. Fraser Coll.	no number	Lord Lovat Beheaded	B,11:2	a

Lord Lovat's Lament

a

Composer: 6

Collection: 5, 46, 73, 76, 85,
86, 99, 109, 110, 136

18 Celtic

CX-45

*Lord Lovat's
Lament

B,5:1 a

29 U.C.C.B. Press

UCCBP-1007

Lord Lovat's
Lament

B,4:1 a

54 Rounder

7011

Lord Lovat's
Lament

A,5:1 a

Lord Lovat's Welcome

s

Composer: 6

Collection: 1, 2, 3, 109

39 S. Fraser Coll.

no number

Lord Lovat's
Welcome

D,10:1 s

Lord Lyndoch

s

Composer: 173

Collection: 1, 3, 53, 74, 79,
82, 93, 100, 109, 111

15 Celtic

CX-44

Lord Lyndoch

A,1:2 s

Lord MacDonald

r

Composer: 131

Collection: 1, 3, 4, 17, 33,
36, 44, 53, 58, 74, 76, 77,
82, 93, 115, 118, 122, 124,
143, 147

2 Dab

Dab-1985

Lord MacDonald

B,5:7 r

16 Decca

12050

Lord MacDonald

A:1 r

16 Decca

14017

Lord MacDonald

A:1 r

18 Celtic

053

Lord MacDonald

B:2 r

18 Celtic

CX-45

Lord MacDonald

A,6:2 r

27 Topic

12-TS-354

Lord MacDonald

B,5:5 r

47 Celtic

CX-48

Lord MacDonald

B,2:3 r

47 Rodeo

RLP-27

Lord MacDonald

B,2:3 r

48 Inter Media

WRC-160

Lord MacDonald

B,2:2 r

40 Celtic

CX-26

Lord MacDonald's

B,3:1 r

46 Columbia

37017-F

Lord MacDonald's

B:1 r

50 Celtic

CX-22

Lord MacDonald's

A,1:2 r

Lord Molra

s

Composer: 71

Collection: 1, 3, 76, 78, 93

8 *no label name

JC-123

Lord Molra

B,2:2 s

Lord Napier		m	Composer: 6	
			Collection: 75	
37	Banff	RBS-1248	Lord Napier	A,6:1 m
37	Rodeo	RLP-107	Lord Napier	A,6:1 m
Lord President Forbes		b	Composer: 6	
			Collection: 2, 40, 78	
34	S. Fraser Coll.	no number	Lord President Forbes	C,6:1 b
34	*no label name	WRC1-2733	Lord President Forbes	A,3:1 b
Lord Ramsay		s	Composer: 15	
			Collection: 1, 3, 53, 54, 74, 78, 124	
47	Celtic	CX-20	Lord Ramsey	B,4:1 r
48	World	WRC1-1273	Lord Ramsey	B,3:3 s
Lord Rothe's		b	Composer: 70	
			Collection: 36	
34	CLM Records	CLM-1000	Lord Roth	B,3:1 b
Lord Seaforth		r	Composer: 6	
			Collection: 69, 74	
2	Dab	Dab-1985	Lord Seaforth	B,5:6 r
10	Rounder	7012	Lord Seaforth	B,1:3 s
Lord Wellington's		r	Composer: 6	
			Collection:	
28	C.B. Magazine 1	no number	Lord Wellington's	B,2:5 r
Loria Briand, The		w	Composer: 11	
			Collection: 103	
5	Celtic	SCX-56	Loria Briand, The	A,3:1 w
Lorna MacRury's		j	Composer: 29	
			Collection:	
3	*no label name	CCR-9087	Lorna MacRury's	B,1:3 j

Louisdale c Composer: 1
Collection: 28
68 Solar Audio WRC1-5603 Louisdale B.2:1 c

Lovat-Scout's m Composer: 5
Collection: 43, 93
20 Celtic 044 Lovat Scout's A.1:1 m
20 Shanachie 14002 Lovat Scout's B.1:1 m

Lovat's Restoration s Composer: 6
Collection: 1, 3, 40
34 S. Fraser Coll. no number Lovat's D.1:2 s
Restoration
42 *no label name WRC1-4689 Lovat's A.2:2 s
Restoration**

Lucy Campbell s Composer: 6
Collection:
8 *no label name JC-123 Lucy Campbell A.3:2 s
27 Topic 12-TS-354 Lucy Campbell A.4:1 s
29 C.B. Magazine 2 no number Lucy Campbell A.8:2 s
29 Celtic CX-14 Lucy Campbell B.7:2 s
30 *no label name SLM-1001 Lucy Campbell B.3:2 s

Lying in the Casket r Composer: 6
Collection:
10 Rounder 7012 Lying in the B.5:4 r
Casket

Mabou j Composer: 2
Collection: 137
2 Dab Dab-1985 Mabou B.4:3 j
54 Rounder 7011 Mabou B.4:1 j
48 C.C.B. Press CCBP-1001 Mabou, The B.1:1 j

Mabou r Composer: 6
Collection:
2 Dab Dab-1985 Mabou A.5:3 r
10 Inter Media WRC1-759 Mabou B.2:5 r
50 Celtic CX-13 Mabou A.1:2 r

Mabou	s	Composer: 6	
50 Banff	RBS-1257	Collection: Mabou	A,1:2 s
Mabou Bridge**	j	Composer: 1	
		Collection: 28	
3 *no label name	CCR-9067	Mabou Bridge	B,3:1 j
Mabou Coal Mines	s	Composer: 6	
44 Buckshot	BT-9005	Collection: Mabou Coal Mines	B,1:2 s
MacArthur's Tune (or Port 'ic Artair)	s	Composer: 6	
9 Topic	12-TS-354	Collection: Port 'ic Artair	A,3:3 s
MacBeth's	s	Composer: 5	
25 Celtic	022	Collection: 58 MacBeth's	B:1 s
MacDonald	m	Composer: 6	
24 Celtic	019	Collection: MacDonald	A:1 m
MacDonald's	r	Composer: 6	
12 Rounder	7004	Collection: 6, 88, 139, 142, 146 MacDonald's	A,1:1 r
MacFarlane's, The	r	Composer: 6	
21 Celtic	CX-41	Collection: 35 MacFarlane's, The	A,2:3 r
MacGregor	j	Composer: 6	
12 *no label name	PLP-1057	Collection: MacGregor's	A,1:1 j
MacInnis	r	Composer: 6	
26 Rodeo	RLP-75	Collection: MacInnis	B,1:2 r

MacIntosh of MacIntosh

r

Composer: 188

Collection: 1

47 Celtic

CX-48

MacIntosh of
MacIntosh

A,5:2 r

47 Rodeo

RLP-27

MacIntosh of
MacIntosh

A,5:2 r

MacKenzie Fraser

r

Composer: 5

Collection: 43

29 Banff

RBS-1247

MacKenzie Fraser

B,3:3 r

29 C.B. Magazine 2.

no number

MacKenzie Fraser

A,9:3 r

29 Celtic

CX-36

MacKenzie Fraser

B,3:3 r

29 Celtic

SCX-53

MacKenzie Fraser

B,3:3 r

34 *no label name

CLM-1006

MacKenzie Fraser

A,3:4 r

MacKenzie Hay

s

Composer: 5

Collection: 43

20 Celtic

029

MacKenzie Hay

B,1 s

20 Shanachie

14002

MacKenzie Hay

A,3:1 s

MacKinnon's Brook

s

Composer: 6

Collection: 69

54 Rounder

7011

MacKinnon's Brook

A,2:1 s st

MacKinnon's Rant

r

Composer: 6

Collection: 69

16 Decca

14024

MacKinnon's Rant

B,2 r

MacLean of Loch Ban

r

Composer: 6

Collection:

29 U.C.C.B. Press

UCCBP-1007

MacLean of Loch
Ban

B,3:5 r

MacLellan's Special

?

Composer: 6

Collection:

13 Audat

477-9010

MacLellans
Special**

B,11:1 r

MacLeod's Daughter

a

Composer: 6

Collection: 2

19 S. Fraser Coll.

no number

MacLeod's Daughter B,8:2 a

MacNabb's
(or Crossing the Minch)

h

Composer: 108

Collection: 41, 155, 158

13	Audat	477-9010	McNab's**	A,9:1	h
15	Banff	SBS-5123	MacNabb's	A,1:1	h
15	Celtic	CX-34	MacNabb's	B,1:1	h
15	Mac	1001	MacNabb's	A:1	h
15	Rodeo	CCLP-2002	MacNabb's	A,1:1	h
15	Rodeo	RLP-1	MacNabb's	B,1:1	h
15	Rodeo	RO-113	MacNabb's	A:1	h
15	Rodeo	SRLP-27121	MacNabb's	C,6:1	h
30	Ceilidh	CLP-1001	MacNabbs	B,6:3	h

MacNeil of Uigdale

m

Composer: 6

Collection:

10	Rounder	7012	MacNeil of Uigdale	B,3:1	m
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MacNeills', The

m

Composer: 6

Collection: 24

5	Celtic	SCX-58	MacNeills', The	A,4:1	m
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Machine without Horses

j

Composer: 6

Collection:

45	Brownrigg	BRGCB-001	Machine without Horses	B,4:2	j
8	no label name	JC-126	Machines Without Horses	B,2:1	j

Macpherson of Strathmashy

b

Composer: 6

Collection: 2

34	S. Fraser Coll.	no number	Macpherson of Strathmashy	D,2:1	b
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Maggie Brown's Favorite

j

Composer: 6

Collection: 6, 20, 147, 159

19	Rounder	7008	Maggie Brown's Favorite	B,6:1	j
39	Celtic	046	Maggie Brown's Favorite	A:3	j
40	Celtic	039	Maggie Brown's Favorite	B:1	j

Maggie Cameron

Composer: 6

Collection: 4, 5, 17, 56, 58,
63, 76, 93, 131

47	Celtic	CX-48	Maggie Cameron	A,3:1	s
47	Celtic	SCX-53	Maggie Cameron	A,9:1	s
47	Rodeo	RLP-27	Maggie Cameron	A,3:1	s

Magnetic

-h Composer: 6

Collection:

15	Banff	RBS-1245	Magnetic	B,3:3	r
15	Celtic	SCX-59	Magnetic	B,3:3	h
15	Rodeo	RLP-101	Magnetic	B,3:3	h
22	Rodeo	RLP-108	Magnetic	B,2:3	r
45	Brownrigg	BRG-005	Magnetic	B,3:3	r
50	Banff	RBS-1257	Magnetic	B,1:3	r
50	C.B. Magazine 2	no number	Magnetic	B,3:3	r
50	Celtic	CX-13	Magnetic	B,1:3	r

Maid of Bellvue, The

j Composer: 189

Collection:

15	C.B. Magazine 3	no number	Maid of Bellvue, The	B,14:2	j
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Maid of Castle Bar

r Composer: 6

Collection:

44	Rodeo	RO-110	Maid of Castle Bar	A,1	r
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Maid of Islay, The

s Composer: 6

Collection: 3, 6, 20, 38, 40,
79, 102, 116, 124

2	Dab	Dab-1985	Maid of Islay. The	B,3:1	s
3	Dab	Dab-3-26-1	Maids of Islay. The	A,5:3	s

Maid of Tramore, The

j Composer: 6

Collection: 92

44	Celtic	CX-43	Maid of Tramore, The	B,5:1	j
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Maid on the Green, The

j Composer: 6

Collection: 6, 25, 33, 35, 51,
62, 88, 92, 122, 142

8	Rounder	7003	Maid on the Green, The	B,3:2	j
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Maids of Ara Glen, The	j	Composer: 6		
44 Rodeo	RLP-47	Collection:	Maids of Ara Glen, B,4:2	j
			The	
Maids of Arrochar, The	a	Composer: 59		
21 Celtic	CX-41	Collection: 1, 73, 99, 124	Maids of Arrochar, A,6:1	a
			The	
Mains o' Gartley, The	r	Composer: 6		
25 Celtic	031	Collection: 7, 17, 43	Mains O' Gartley, A:3	r
			The	
Mair's	h	Composer: 6		
34 *no label name	WRC1-2733	Collection:	Mair's A,5:3	h
Majesty, The	r	Composer: 6		
39 Celtic	052	Collection:	Majesty, The A:2	r
Major David Manson	r	Composer: 126		
41 Celtic	048	Collection: 41	Major Manson B:2	r
Major Joe MacLean	r	Composer: 57		
34 CLM Records	CLM-1001	Collection: 54	Major Joe MacLean A,5:4	r
Major and Minor	r	Composer: 6		
34 *no label name	WRC1-2733	Collection: 39, 98	Major and Minor A,3:6	r
Malcolm Beaton's Favourite j		Composer: 6		
39 Celtic	CX-22	Collection:	Malcolm Beaton's B,5:2	j
			Favourite	
Malcolm Finlay (or Calum Fhionnaidh)	r	Composer: 6		
28 Topic	12-TS-354	Collection: 8, 147	Calum Fhionnaidh A,2:4	r

14	Big Harold	BH-1006	Calum Findlay	A,4:3	r
10	Inter Media	WRCi-1546	Malcolm Findlay	A,6:5	r
12	Rounder	7004	Malcolm Finlay	B,1:2	r
19	Rounder	7008	Malcolm Finlay	A,5:2	r
25	Celtic	024	Malcolm Finlay	B,2	r

Mallard		h	Composer: 105		
			Collection: 39		
15	Rodeo	RO-149	Mallard	A:1	c
34	CLM Records	CLM-1000	Mallard	A,3:1	c
15	C.B. Magazine 3	no number	Mallard, The	A,7:1	h

Man in the Moon, The		j	Composer: 6		
			Collection: 51		
22	Rodeo	RLP-108	Man in the Moon, The	A,1:1	j
53	C.B.C.	LM-470	Man in the Moon, The	A,5:3	j

Manhattan		h	Composer: 6		
			Collection: 6		
45	Brownrigg	BRGCBS-001	Manhattan	B,1:3	h

Mar Castle		am	Composer: 5		
			Collection: 7, 17		
25	Celtic	031	Marr Castle	A:1	a

March of the 93rd at Modder River		m	Composer: 6		
			Collection: 45		
29	Banff	RBS-1051	March of the 93rd at Modder River	A,4:1	m
29	Banff	SBS-5123	March of the 93rd at Modder River	A,8:1	m
29	Rodeo	RO-228	March of the 93rd at Modder River	A:1	m

March to the Rendsvous		m	Composer: 67		
			Collection:		
29	Banff	RBS-1247	March to the Rendsvous	B,4:1	m
29	C.B. Magazine 2	no number	March to the Rendsvous	B,10:1	m
29	Celtic	CX-36	March to the	B,4:1	m

29	Celtic	SCX-53	Rendezvous March to the Rendezvous	B.4:1	m
48	World	WRC1-1273	March of the Rendezvous	B.3:1	m
Marche Bandelena					
		?	Composer: 6 Collection:		
41	Celtic	048	Marche Bandelena	A:1	?
Marchioness of Huntley, The					
		s	Composer: 17 Collection: 1, 3, 6, 20, 30, 36, 39, 79, 82, 93, 100, 109, 110, 111, 121		
5	Celtic	SCX-58	Marchioness of Huntley, The	A.6:1	s
8	*no label name	JC-125	Marchioness of Huntley, The	A.3:1	s
15	Celtic	CX-17	Marchioness of Huntley, The	B.2:1	s
Marchioness of Tullybardine, The					
		r	Composer: 6 Collection: 1, 17, 73, 109		
16	Decca	12050	Marchioness of Tullybardine, The	B:1	r
16	Decca	14023	Marchioness of Tullybardine, The	A:1	r
Marchioness' Salute					
		s	Composer: 6 Collection: 2, 3		
65	S. Fraser Coll.	no number	Marchioness Salute	D.6:3	s
Margaree					
		r	Composer: 6 Collection: 69		
29	Banff	RBS-1086	Margaree	A.2:3	r
Margaree					
		w	Composer: 19 Collection:		
10	Inter Media	WRC1-1546	Margaree Waltz	A.4:1	w

Margaree Valley, The

5 Celtic SCX-56 Composer: 11
Collection: 103
Margaree Valley, The A.2:1 w

5 Celtic SCX-57 Margaree Valley, The A.2:1 w

Margaret's Fancy

16 Decca 12020 Composer: 6
Collection:
Margaret's Fancy A.2 j

Margaret Ann Robertson

30 Ceilidh CLP-1001 Composer: 132
Collection:
Margaret Ann Robertson B.5:1 w

Margaret Campbell

8 *no label name JC-123 Composer: 7
Collection:
Margaret Campbell B.4:2 r

Margaret Chisholm's**

45 Brownrigg BRG-005 Composer: 9
Collection: 64
Margaret Chisholm B.1:1 j
45 Brownrigg BRG-013 Margaret Chisholm's A.3:1 j
12 Rounder 7004 Margaret Chisholm's A.2:3 j
41 Rounder 7006 Margaret Chisholm's A.5:1 j
48 C.C.B. Press CCBP-1001 Margaret Chisholm's B.1:2 j

Margaret Gillis

37 Banff RBS-1246 Composer: 6
Collection:
Margaret Gillis B.3:3 r

Margaret MacPhee

69 *no label name MMC-1001-B5 Composer: 63
Collection:
Margaret MacPhee B.3:1 s

Margaret MacPhee's

29 Celtic CX-14 Composer: 49
Collection:
Margaret MacPhee's A.6:1 j

Marguerite McNeill

11 Rodeo RO-142 Composer: 6
Collection:
Marguerite McNeill A.2 r

11	Shanachie	14001	Marguerite McNeill	B,6:2	r
Marie Cameron's					
		r	Composer: 9		
			Collection:		
34	*no label name	WRC1-2733	Marie Cameron's	A,1:5	r
Marie MacLean's**					
		r	Composer: 1		
			Collection:		
45	Glencoe	GMI-001	Marie MacLean's	A,3:3	r
Marie's Family					
		j	Composer: 6		
			Collection: 69		
29	Banff	RBS-1066	Marie's Family	B,1:2	j
Mark					
		r	Composer: 6		
			Collection:		
5	Celtic	SCX-58	Mark	B,3:2	r
Mark Wilson's					
		j	Composer: 28		
			Collection:		
19	Boulder	7008	Mark Wilson's	A,4:2	j
Marnoch					
		s	Composer: 17		
			Collection: 1, 3, 30, 121		
28	Topic	12-TS-353	Marnoch	A,6:2	s
29	Banff	RBS-1066	Marnoch	B,3:1	s
Marquis of Dalkeith, The					
		r	Composer: 6		
			Collection:		
26	Celtic	CX-11	Marquis of Dalkeith, The	B,5:4	r
Marquis of Huntley, The					
		s	Composer: 17		
			Collection: 1, 3, 6, 11, 30, 36, 39, 45, 53, 56, 74, 79, 82, 93, 111, 121, 124, 126, 134, 136.		
8	*no label name	JC-124	Marquis of Huntley	A,4:1	s
15	Rodeo	RLP-1	Marquis of Huntley	A,1:2	s
15	Celtic	CX-34	Marquis of Huntley, The	A,1:2	s
			The		
34	CLM Records	CLM-1001	Marquis of Huntley, The	B,3:3	s

Marquis of Huntley's Highland Fling

18 Celtic 055

18 Celtic CX-45

48 World WRC1-1273

18 Celtic SCX-57

Composer: 93

Collection: 1, 3, 4, 53, 74,
79, 82, 93, 100, 109, 110,
111, 124

Marquis of A:1 s
Huntley's
Highland Fling

Marquis of A:1:1 s
Huntley's
Highland Fling

Marquis of A:2:3 s
Huntley's
Highland Fling

Marquis of A:5:1 s
Huntley's
Highland Fling, The

Marquis of Huntley's Snuff Mill, The

42 *no label name WRC1-4689

Composer: 17

Collection: 3, 39, 93, 116, 124

Marquis of A:4:1 a
Huntley's Snuff
Mill, The**

Marquis of Queensbury, The

26 Rodeo RLP-75

Composer: 8

Collection: 3, 20

Marquis of A:5:1 r
Queensbury

Marquis of Tullybarbine, The

14 Big Harold BH-100B

20 Celtic 044

20 Shanachie 14002

Composer: 4

Collection: 1, 3, 7, 17, 41,
46, 53, 57, 74, 75, 82,
85, 93, 109, 124

Marquis of B:3:3 r
Tullybarbine, The

Marquis of A:2 r
Tullybarbine

Marquis of B:1:2 r
Tullybarbine

47 Celtic CX-20 Marquis of B.1:2 r
Tullybardine, The

Marr Lodge r Composer: 6
Collection:
21 Celtic CX-41 Marr Lodge B.2:3 r

Mary Ann MacDougall's m Composer: 40
Collection:
48 C.C.B. Press CCBP-1001 Mary Ann MacDougall's A.3:1 m

Mary Campbell Jamieson r Composer: 7
Collection:
8 *no label name JC-126 Mary Campbell Jamison B.3:2 r

Mary Clare's** v h Composer: 28
Collection:
19 Rounder 7008 Mary Clare B.7:3 h
34 Rounder 7005 Mary Clare's A.4:3 h
45 Glencoe GMI-001 Mary Clare's B.3:3 h

Mary Grey r Composer: 6
Collection: 3
8 *no label name JC-126 Mary Grey B.5:1 r

Mary Jane Davis s Composer: 6
Collection:
21 Celtic CX-29 Mary Jane Davis A.2:2 s

Mary Jessie MacDonald's j Composer: 29
Collection:
48 Inter Media WRC-160 Mary Jessie MacDonald's A.2:3 j

Mary MacDonald (Lehto's) s Composer: 11
Collection: 103
5 Celtic SCX-56 Mary MacDonald (Lehto's) B.1:2 s

Mary MacDonnell j Composer: 9
Collection:
34 CLM Records CLM-1000 Mary MacDonnell B.2:2 j

Mary Young and Fair a Composer: 6
Collection: 2, 74, 93
66 S. Fraser Coll. no number Mary Young and Fair C.8:1 a

Mason's Apron h Composer: 6
Collection: 1, 3, 4, 5, 6, 22,
33, 45, 54, 74, 76, 82, 86,
92, 93, 109, 110, 111,
122, 124, 140, 147
13 Audat 477-9088 Mason's Apron A.1:1 h
45 Glencoe GMI-001 Mason's Apron A.6:4 r
46 Columbia 37022-F Mason's Apron B.2 h

Massacre of Glencoe, The a Composer: 6
Collection: 2, 73
66 S. Fraser Coll. no number Massacre of Glencoe, The D.5:1 a

Master MacDermott's r Composer: 6
Collection: 37
12 *no label name PLP-1057 Master MacDermott's A.5:1 r
3 *no label name CCR-9087 Master MacDermott's A.4:5 r

Matt Malloy r Composer: 6
Collection:
34 *no label name CLM-1006 Matt Malloy A.6:3 r

Matt Watson's***** j Composer: 76
Collection:
45 Brownrigg BRG-005 Matt Watson's A.1:2 j

Mayden House j Composer: 6
Collection:
21 Celtic CX-29 Mayden House B.5:2 j

McDermott's r Composer: 6
Collection: 33, 122(h)
34 *no label name CLM-1005 McDermid's B.4:1 r

McDonough's	h	Composer: 6	
15 Celtic	CX-44	Collection: 91 McDonough's	B,2:1 c
McGowan's	j	Composer: 6	
26 Rodeo	RLP-75	Collection: McGowan's	B,3:2 j
McLaren	r	Composer: 6	
21 Celtic	CX-29	Collection: McLaren	A,6:2 r
McLauchlan's Scottish Measure	b	Composer: 6	
36 World	WRC1-618	Collection: #24 MacLauchlan's Scottish Measure	A,1:1 b
Memories of Foot Cape	s	Composer: 6	
26 Celtic	CX-11	Collection: Memories of Foot Cape	B,6:2 s
Memories of Fr. Charlie MacDonald	a	Composer: 20	
10 Inter Media	WRC1-759	Collection: 159 Memories of Fr. Charlie MacDonald	B,1:1 a
Memories of Fr. Donald Michael Rankin	m	Composer: 2	
54 Rounder	7011	Collection: 137 Memories of Rev. Donald Michael Rankin	B,5:1 m
Memories of Jim Smith	n	Composer: 6	
22 Celtic	CX-42	Collection: Memories of Jim Smith	B,5:1 n

Memories of Joe Conflant		m	Composer: 63	
			Collection:	
69	*no label name	MMC-1001-BS	Memories of Joe Conflant	B.1:2 m
Memories of Joe MacInnis		m	Composer: 1	
			Collection: 28	
48	World	WRC1-1273	Memories of Joe MacInnis	A.2:1 m
10	Rounder	7012	Memories of Joe MacInnis	B.7:1 m
Memories of Maggie Bell Gillis		m	Composer: 3	
			Collection: 29	
3	Dab	Dab-3-26-1	Memories of Maggie Bell Gillis	B.4:1 m
Memories of Paddy LeBlanc		m	Composer: 2	
			Collection: 137	
3	Dab	Dab-3-26-1	Memories of Paddy LeBlanc	B.2:1 m
Memories of Ronald Beaton		r	Composer: 6	
			Collection: 8(m)	
8	*no label name	JC-127	Memories of R. Beaton	B.4:4 r
15	C.B. Magazine	3 no number	Memories of R. Beaton	A.3:3 r
15	Celtic	041	Memories of Ronald Beaton	A.3 r
Men o' the West		w	Composer: 6	
			Collection:	
22	Celtic	CX-28	Men O'the West	B.5:1 w
Merry Lads and Bonny Lasses		r	Composer: 6	
			Collection: 2, 3	
65	S. Fraser Coll.	no number	Merry Lads and Bonny Lasses	D.6:2 r

Merry Lads of Ayr

r

Composer: 6

Collection: 3, 6, 20, 50

31 U.C.C.B. Press UCCBP-1007 Merry Lads of Ayr. B,2:3 r
The

40 Celtic CX-26 Merry Lads of Ayr. B,4:3 r
The

Merry Making

r

Composer: 6

Collection: 2, 3, 105

19 S. Fraser Coll. no number Merry Making A,11:3 r

Merry May the Pair Be

r

Composer: 6

Collection: 2, 3, 50, 78

38 S. Fraser Coll. no number Merry May the A,7:3 r
Pair Be

Methevens

r

Composer: 6

Collection:

37 Banff RBS-1248 Methevens B,4:2 r

37 Rodeo RLP-107 Methevens B,4:2 r

Metropolitan

h

Composer: 6

Collection:

16 Decca 12019 Metropolitan B,2 h

Mexican Joe's

r

Composer: 3

Collection:

3 Dab Dab-3-26-1 Mexican Joe's A,3:2 r

Michael A. MacLean

r

Composer: 1

Collection: 28

15 Banff RBS-1263 Michael A. MacLean B,3:2 r

15 Celtic CX-44 Michael A. MacLean B,3:2 r

21 Celtic CX-41 Michael A. MacLean A,6:3 r

Michael Deleski

b

Composer: 192

Collection:

29 U.C.C.B. Press UCCBP-1007 Michael Deleski B,3:1 b

Mike MacDougall's

	j	Composer: 6	
		Collection:	
19 Boot	BOS-7231	Mike MacDougall's**	B.2:1 j

Mike Maloney

	j	Composer: 6	
		Collection:	
37 Banff	RBS-1246	Mike Maloney	B.2:1 j
37 Celtic	SCX-53	Mike Maloney	B.12:1 j
37 Rodeo	RO-162	Mike Maloney	A.1 j

Mike Russel's

	r	Composer: 6	
		Collection:	
19 Boot	BOS-7231	Mike Russel's**	B.1:2 r

Mike Saunder's**

	j	Composer: 28	
		Collection:	
23 Solar	SAR-A-017	Mike Saunder's	B.1:2 j

Mill of Newe, The

	s	Composer: 6	
		Collection:	
22 Rodeo	RLP-108	Mill of Newe	A.5:1 s
15 Celtic	CX-40	Mill of Newe, The	B.1:1 s
15 Rodeo	CCLP-2002	Mill of Newe, The	B.1:1 s

Millbrae

	r	Composer: 42	
		Collection: 95	
30 *no label name	SLM-1001	Millbrae	A.5:2 r

Millburn

	r	Composer: 91	
		Collection: 78, 93	
45 Brownrigg	BRGCBS-001	Mill Burn, The	B.6:1 r

Millburn

	h	Composer: 73	
		Collection:	
15 Celtic	CX-44	Millburn's	B.5:1 h
45 Brownrigg	BRGCBS-001	Millburn	A.5:2 h

Miller O'Dervil

	s	Composer: 6	
		Collection: 98	
40 Celtic	CX-26	Miller o' Dervil, The	A.1:2 s

Miller O'Drone		s	Composer: 15	
			Collection: 1, 3, 4, 6, 17,	
			45, 53, 69, 74, 79, 86, 93,	
			102, 109, 110, 111, 124	
7	Celtic	017	Miller O'Drone	A:2 s
8	Rounder	7003	Miller O'Drone, The	A,2:1 s
Miller O'Hirn		s	Composer: 6	
			Collection: 1, 7, 17, 23, 43,	
			93, 110, 111	
26	Celtic	CX-11	Miller O'Hirn	A,5:1 s
39	Celtic	046	Miller o' Hirn	B:1 s
Miller of Camserney, The		s	Composer: 8	
			Collection:	
8	*no label name	JC-124	Miller of	A,1:2 s
			Camserney, The	
Miller's		r	Composer: 146	
			Collection: 6, 50(h)	
45	Brownrigg	BRG-012	Miller's	B,3:3 r
45	Brownrigg	BRG-013	Miller's**	A,5:3 r
Millhill		a	Composer: 5	
			Collection: 34(No.5)	
22	Rodeo	RLP-108	Millhill's	A,4:1 a
Milling Song		w	Composer: 6	
			Collection:	
12	*no label name	PLP-1057	Milling Song	B,3:1 w
Minnie Foster's		c	Composer: 6	
			Collection: 6	
11	Celtic	007	Miss Minnie Foster	B:1 c
11	Decca	14032	Miss Minnie Foster	B:1 c
11	Shanachie	14001	Miss Minnie Foster	A,5:1 c
28	C.B. Magazine 1	no number	Minnie Foster's	B,4:1 c
Minstrel's Fancy, The		h	Composer: 6	
			Collection: 6(c), 20, 153, 158	
20	Celtic	027	Minstrel's Fancy,	B:1 h
			The	
20	Shanachie	14002	Minstrels Fancy	A,6:1 h

Mirth and Melody

Composer: 6

Collection: 39

25 Celtic

CX-23

Mirth and Melody

A, 6:2 s

Miser, The

Composer: 6

Collection: 1

28 C.B. Magazine 1 no number

A, 3:7 r

34 *no label name CLM-1006

Miser, The

B, 2:3 r

Miss Anderson

Composer: 6

Collection: 19

12 Rounder

7004

Miss Anderson

A, 2:1 j

37 Banff

RBS-1246

Miss Anderson

A, 4:1 j

37 Rodeo

RO-133

Miss Anderson

A, 1 j

Miss Ann Amelia Murray

Composer: 6

Collection: 3

8 *no label name JC-126

Miss Anne Amile
Murray

A, 4:1 s

Miss Ann Campbell

Composer: 1

Collection:

23 *no label name WRC1-5562

Miss Ann Campbell

A, 4:1 j

Miss Ann Carnegie

Composer: 6

Collection:

15 C.B. Magazine 3 no number

Miss Ann Carnegie

A, 7:2 h

15 Rodeo

RO-149

Miss Ann Carnegie

A, 2 h

23 Solar

SAR-A-017

Miss Ann Carnegie

A, 5:1 h

Miss Ann MacCormack

Composer: 6

Collection:

15 Celtic

CX-17

Miss. Ann
MacCormack

B, 1:1 r

Miss Ann Robinson

Composer: 6

Collection:

37 Banff

RBS-1246

Miss Ann Robinson

B, 6:1 s

Miss Annie MacFarlane

Composer: 1

Collection:

34 CLM Records

CLM-1001

Miss Annie
MacFarlane

A, 2:1 j

Miss Baigrie		r	Composer: 6		
			Collection: 50		
34	*no label name	CLM-1005	Miss Biagre	A,1:2	r
Miss Baine		r	Composer: 6		
			Collection:		
39	Celtic	CX-35	Miss Baine	A,2:2	r
Miss Baker		s	Composer: 6		
			Collection:		
21	Celtic	CX-41	Miss Baker	B,5:2	s
Miss Barker		h	Composer: 6		
			Collection: 6		
19	Rounder	7008	Miss Barker	B,2:1	h
23	*no label name	WRC1-5562	Miss Barker's	A,5:3	h
Miss Betsy Robertson		r	Composer: 34		
			Collection: 1, 3, 20, 76		
47	Celtic	CX-20	Miss Betsy Robertson	B,4:3	r
5	Celtic	SCX-58	Miss Robertson	A,6:3	r
20	Shanachie	14002	Miss Robertson	B,6:2	r
Miss Betty Ann Gordon		r	Composer: 6		
			Collection:		
21	Celtic	CX-29	Miss Betty Ann Gordon	A,4:3	r
21	Celtic	CX-51	Miss Betty Ann Gordon	B,7:3	r
34	*no label name	CLM-1006	Miss Betty Ann Gordon	A,1:4	r
Miss Bride Kelly's		h	Composer: 6		
			Collection:		
22	Celtic	040	Miss Bride Kelly's	B:1	h
22	Copley	8-502	Miss Bride Kelly's	B:1	h
Miss Cameron		r	Composer: 6		
			Collection: 30, 121		
29	C.B. Magazine 2	no number	Miss Cameron	A,8:4	r
29	Celtic	CX-14	Miss Cameron	B,7:4	r

Miss Campbell's

11 Rodeo
11 Shanachie
12 Hit Records

RD-141
14001
PLP-1012

Composer: 6

Collection: 143(r)

Miss Campbell's
Miss Campbell's
Miss Campbell's

A:1 j
B,3:1 j
A,1:1 j

Miss Catherine Stewart
of Pettyvalch

29 Banff

RBS-1086

Composer: 6

Collection: 31, 121

Miss Catherine
Stewart

A,3:2 j

Miss Charters

39 Celtic
39 Celtic

051
CX-1

Composer: 94

Collection: 1, 3

Miss Charters
Miss Charters

B:3 r
B,2:3 r

Miss Christina Stewart

29 Banff

RBS-1086

Composer: 6

Collection:

Miss Christina
Stewart

B,4:1 j

Miss Christy Nicholson

34 *no label name

WRC1-2733

Composer: 74

Collection: 8

Miss Christy
Nicholson

B,1:2 s

Miss Crawford

29 Banff
45 Brownrigg

RBS-1086
BRG-005

Composer: 85

Collection: 74

Miss Crawford
Miss Crawford

A,4:1 s
B,6:8 s

Miss Dale's

21 Celtic

CX-29

Composer: 6

Collection: 1

Miss Dale's

A,1:2 s

Miss Dalkeith

14 Big Harold

BH-1006

Composer: 6

Collection:

Miss Dalkeith

A,4:2 r

Miss Drummond of Perth

Composer: 4

Collection: 1, 3, 4, 5, 6, 35,
36, 48, 53, 74, 79, 82, 88,
93, 100, 109, 115, 118, 124,
134

37	Banff	RBS-1248	Drummond of Perth	B.3:1	s
37	Rodeo	RLP-107	Drummond of Perth	B.3:1	s
18	Celtic	053	Miss Drummond of Perth	B:1	s
18	Celtic	CX-45	Miss Drummond of Perth	A.6:1	s
27	Topic	12-TS-354	Miss Drummond of Perth	A.4:2	s
41	Celtic	CX-22	Miss Drummond of Perth	A.6:2	s
46	Columbia	37022-F	Miss Drummond of Perth	B:1	s
48	C.C.B. Press	CCBP-1001	Miss Drummond of Perth	A.2:3	s

Miss Dundas

Composer: 6

Collection: 16

47	Celtic	CX-48	Miss Dundas	B.5:2	r
47	Rodeo	RLP-27	Miss Dundas	B.5:2	r

Miss E. Elder

Composer: 52

Collection: 16

24	Celtic	004	Miss E. Elder	A:2	r
24	Decca	14029	Miss E. Elder	A:2	r
45	Brownrigg	BRGCBS-001	Miss E. Elder	B.5:2	r
15	Banff	RBS-1245	Miss Elder	B.6:2	r
15	Celtic	SGX-59	Miss Elder	B.6:2	r
15	Rodeo	RLP-101	Miss Elder	B.6:2	r
24	Celtic	012	Miss Elder	B:2	r

Miss E. Macleod

Composer: 6

Collection:

22	Rodeo	RLP-108	Miss E. Macleod	A.4:2	r
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Miss Erskine of Torry

Composer: 4

Collection: 1, 3, 16

39	U.C.C.B. Press	UCCBP-1007	Miss Erskine of Torry	B.5:2	s
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Miss Fleming of Moness

s

Composer: 6

Collection:

22	Celtic	CX-42	Miss Fleming	A,2:1	s
47	Celtic	CX-48	Miss Fleming of Moness	A,5:1	s
47	Celtic	SCX-53	Miss Fleming of Moness	A,11:1	s
47	Rodeo	RLP-27	Miss Fleming of Moness	A,5:1	s

Miss Flora MacDonald

r

Composer: 6

Collection: 15, 43, 143

20	Shanachie	14002	Miss Flora MacDonald	B,5:2	r
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Miss Fogo

r

Composer: 6

Collection: 3

29	Banff	RBS-1247	Miss Fogo	B,4:3	r
29	C.B. Magazine 2	no number	Miss Fogo	B,10:3	r
29	Celtic	CX-36	Miss Fogo	B,4:3	r
29	Celtic	SCX-53	Miss Fogo	B,4:3	r

Miss Forbes

r

Composer: 6

Collection: 3, 20, 116, 124

15	Rodeo	CCLP-2002	Miss Forbes	B,1:2	r
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Miss Forbes' Farewell to Banff

m

Composer: 184

Collection: 1, 3, 56, 78, 110

28	C.B. Magazine 1	no number	Miss Forbes' Farewell to Banff	A,3:2	m
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Miss Georgina B. Stewart of Westpark

r

Composer: 6

Collection: 31, 121

8	*no label name	JC-125	Miss Georgina B. Stewart	B,2:3	r
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Miss Gibson's

r

Composer: 6

Collection: 3, 20, 78, 124

40	Celtic	CX-26	Miss Gibson's	A,6:3	r
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Miss Glennie's		r	Composer: 6		
			Collection:		
29	Celtic	CX-14	Miss Glennie's	B,4:3	r
Miss Godfrey's		j	Composer: 6		
			Collection:		
22	Celtic	CX-42	Miss Godfrey's	B,1:3	j
Miss Gordon of Baird's		j	Composer: 6		
			Collection:		
22	Copley	8-501	Miss Gordon of Baird's	A:1	j
Miss Gordon of Carnfield's		r	Composer: 6		
			Collection: 11		
68	Solar Audio	WRC1-5803	Gordon of Carnfields	A,5:1	r
Miss Gordon's		s	Composer: 17		
			Collection: 30, 121		
31	U.C.C.B. Press	UCCBP-1007	Miss Gordon's	A,6:2	s
Miss Grace Campbell		b	Composer: 6		
			Collection:		
34	*no label name	WRC1-2733	Miss Grace Campbell	B,6:1	b
Miss Grace Menzie		s	Composer: 17		
			Collection: 31, 36, 121		
28	C.B. Magazine 1	no number	Miss Grace Menzie	B,5:2	s
50	C.B. Magazine 2	no number	Miss Grace Menzie	B,2:1	s
Miss Grace Stewart		s	Composer: 17		
			Collection: 16		
15	C.B. Magazine 3	no number	Miss Grace Stewart	B,3:2	s
Miss Grant of Grant		r	Composer: 6		
			Collection: 3		
7	Celtic	010	Miss Grant	A:3	r
8	*no label name	JC-124	Miss Grant of Grant	A,2:2	r
28	C.B. Magazine 1	no number	Miss Grant of Grant	B,5:7	r

Miss Haldane of
Gleneagles

34 *no label name CLM-1005 Composer: 6
Collection: 16, 93
Miss Haldane of
Gleneagles B.5:1 s

Miss Hall of Dunglassess

37 Celtic 045 Composer: 6
Collection:
Miss Hall of
Dunglassess B.3 r

Miss Helen MacGregor's

22 Rodeo RLP-108 Composer: 6
Collection:
Miss Helen
MacGregor's A.1:2 j

Miss Henny MacKenzie

30 Ceilidh CLP-1001 Composer: 6
Collection: 1, 3, 78
Miss Henny
MacKenzie B.4:2 r

Miss Hutton

12 Rounder 7004 Composer: 6
Collection:
Miss Hutton's B.5:1 s
15 Banff RBS-1245 Miss Hutton B.6:1 s
15 Celtic CX-40 Miss Hutton A.1:1 s
15 Celtic SCX-59 Miss Hutton B.6:1 s
15 Rodeo RLP-101 Miss Hutton B.6:1 s
24 Celtic 004 Miss Hutton A:1 s
24 Decca 14029 Miss Hutton A:1 s

Miss Ina Morrison

50 C.B. Magazine 2 no number Composer: 6
Collection:
Miss Ina Morrison B.3:1 m

Miss Isaac Forsyth
of Elgin

29 Banff RBS-1066 Composer: 6
Collection: 31, 121
Miss Isa Forsyth A.3:1 j

Miss Jane Douglas'
Favorite

		j	Composer: 6	
			Collection: 18	
34	CLM Records	CLM-1001	Miss Jane Douglas' Favorite	B,2:1 j.

Miss Jane MacInnis

		r	Composer: 17	
			Collection: 1, 30, 36, 121	
29	Celtic	CX-14	Miss Jane MacInnis	B,4:2 r

Miss Jean Aberdein

		r	Composer: 6	
			Collection: 16	
34	*no label name	CLM-1005	Miss Jean Aberdein	B,5:4 r

Miss Jeanette Beaton**

		r	Composer: 1	
			Collection: 28	
10	Rounder	7012	Miss Jeanette	A,6:4 r
53	C.B.C.	LM-470	Miss Jeanette Beaton's	A,4:3 r

Miss Jessie Cumming

		s	Composer: 34	
			Collection: 3, 16	
48	World	WRC1-1273	Miss Jessie Cumming	A,2:2 s
8	*no label name	JC-126	Miss Jessy Cumming	B,3:1 s

Miss Jessie Scott

		r	Composer: 6	
			Collection: 3, 20	
22	Rodeo	RLB-108	Miss Jessie Scott	B,3:3 r

Miss Jessie Smith

		s	Composer: 6	
			Collection: 3, 40, 93, 100, 109	
48	Inter Media	WRC-160	Jessie Smith	B,1:5 s
21	Celtic	CX-41	Miss Jessie Smith's	B,4:1 s
34	Rounder	7005	Miss Jessie Smith	A,5:2 s

Miss Johnson of Hilton's

		r	Composer: 4	
			Collection: 3, 16, 115, 118, 124	
29	Banff	RBS-1066	Miss Johneton of Hilton's	A,5:3 r

Miss Johnson of Pitworth r

Composer: 6

Collection: 16

12 Rounder 7004

Miss Johnson of Pitworth B.5:2 r

15 Celtic CX-40

Miss Johnson of Pitworth A.1:3 r

Miss Johnston's r

Composer: 5

Collection: 1, 3, 6, 23, 33, 36,
51, 74, 79, 82, 92, 122, 149

19 Boot B08-7231

Miss Johnson's B.1:1 r

21 Celtic CX-41

Miss Johnson's B.4:2 r

27 Topic 12-TS-354

Miss Johnstone B.5:6 r

Miss Lexie Smith s

Composer: 6

Collection:

15 Celtic CX-34

Miss Lexie Smith B.4:2 s

15 Rodeo CCLP-2002

Miss Lexie Smith A.4:2 s

15 Rodeo RLP-1

Miss Lexie Smith B.4:2 s

15 Rodeo RO-119

Miss Lexie Smith B:2 s

Miss Lyall r

Composer: 55

Collection: 1, 3, 74, 79, 93

15 C.B. Magazine 3 no number

Miss Lyall B.8:3 r

19 Rounder 7008

Miss Lyall B.3:3 r

48 C.C.B. Press CCBP-1001

Miss Lyall A.2:7 r

48 Inter Media WRC-160

Miss Lyall's A.1:5 r

33 Topic 12-TS-353

Miss Lyle's B.3:4 r

33 Topic 12-TS-354

Miss Lyle's B.3:6 r

47 Celtic CX-20

Miss Lyle's A.6:4 r

Miss Lyall s

Composer: 6

Collection: 1, 3, 53, 74, 79,
82, 93, 110

10 Inter Media WRC1-759

Miss Lyall B.2:1 s

11 Celtic 015

Miss Lyall B:1 s

11 Shanachie 14001

Miss Lyall A.4:1 s

15 C.B. Magazine 3 no number

Miss Lyall B.8:2 s

48 Inter Media WRC-160

Miss Lyall's A.1:2 s

47 Celtic CX-20

Miss Lyle A.6:1 s

12 Rounder 7001

Miss Lyle's B.1:1 s

27 Topic 12-TS-354

Miss Lyle's B.5:1 s

33	Topic	12-TS-353	Miss Lyle's	B,3:3	s
61	Apex	AL7-1650	Miss Lyle's	B,1:2	s
Miss MacInnis		r	Composer: 6		
			Collection: 3, 30, 121		
37	Banff	RBS-1246	Miss MacInnis	B,3:2	r
37	Rodeo	RO-162	Miss MacInnis	B:2	r
Miss MacLean's		r	Composer: 6		
			Collection: 3, 78		
39	Celtic	O51	Miss MacLean's	B:1	r
Miss MacLean's		r	Composer: 6		
			Collection: 3, 78		
39	Celtic	CX-1	Miss MacLean's	B,2:1	r
Miss MacLeod (or May Day)		r	Composer: 6		
			Collection: 33, 51, 88, 90, 91, 92, 112, 139, 140, 142, 146, 147		
61	Apex	AL7-1650	Miss MacLeod	B,1:3	r
Miss Margaret Gillis		r	Composer: 6		
			Collection: 8		
37	Rodeo	RO-162	Miss Margaret Gillis	B:3	r
Miss Marie MacEachern		r	Composer: 1		
			Collection:		
34	CLM Records	CLM-1000	Miss Marie MacEachern	B,5:4	r
Miss Mary Daphne MacLean		r	Composer: 1		
			Collection:		
54	Rounder	7011	Miss Mary Daphne MacLean	B,3:3	r
Miss Mary MacInnis		s	Composer: 17		
			Collection:		
29	Celtic	CX-14	Miss Mary MacInnis	A,4:2	s

Miss Mary Stewart of
Derculich

		r	Composer: 6	
			Collection:	
34	*no label name	CLM-1006	Miss Mary Stewart of Derculich	B,4:5 r

Miss Maule's

		s	Composer: 34	
			Collection: 1, 78, 93	
15	C.B. Magazine 3	no number	Miss Maule's	B,1:2 s
8	*no label name	JC-126	Miss Maules	A,3:2 s
15	Celtic	CX-17	Miss. Maules	B,2:2 s

Miss Maxwell

		s	Composer: 6	
			Collection: 11, 121	
19	Rounder	7008	Miss Maxwell	A,6:1 m
34	Rounder	7005	Miss Maxwell	B,2:1 s

Miss Menzies of Cùldares

		r	Composer: 6	
			Collection: 3, 16	
25	Celtic	CX-23	Miss Menzies	B,2:3 r
34	*no label name	CLM-1005	Miss Menzies of Cùldares	A,3:4 r

Miss Menzies of Menzies

		r	Composer: 134	
			Collection: 3, 73	
22	Celtic	CX-42	Miss Menzies of Menzies	A,2:2 r

Miss Monaghan

		r	Composer: 6	
			Collection: 26, 22, 51, 91, 92	
34	*no label name	CLM-1005	Miss Monaghan	A,1:4 r

Miss Moodie

		h	Composer: 6	
			Collection:	
37	Banff	RBS-1248	Miss Moodie	A,4:2 h
37	Rodeo	RLP-107	Miss Moodie	A,4:2 h

Miss Oliphant

		s	Composer: 6	
			Collection: 1, 16	
34	*no label name	CLM-1006	Miss Mariame Oliphant	A,5:1 s

Miss Oswald		b	Composer: 15	
			Collection: 124	
21	Celtic	CX-29	Miss Oswald	B,3:1 s
Miss Proud		r	Composer: 6	
			Collection: 27, 133	
15	C.B. Magazine 3	no number	Miss Proud	A,4:2 r
Miss Ratray		r	Composer: 6	
			Collection: 1, 3	
19	Rounder	7008	Miss Ratray	A,8:3 r
30	Ceillidh	CLP-1001	Miss Ratray	B,6:2 r
Miss Robertson of Tullybelton		r	Composer: 4	
			Collection: 1, 16, 118(s), 182(s)	
20	Apex	26350	Miss Robertson	B:2 r
Miss Rose of Tarlogie		s	Composer: 6	
			Collection: 1, 20, 39	
45	Brownrigg	BRG-012	Miss Rose of Tarlogie	A,2:2 s
45	Brownrigg	BRG-013	Miss Rose of Tarlogie**	A,2:2 s
Miss Russell		j	Composer: 6	
			Collection:	
29	Banff	RBS-1247	Miss Russell	B,5:2 j
29	Celtic	CX-36	Miss Russell	B,5:2 j
29	Celtic	SCX-53	Miss Russell	B,5:2 j
Miss Scott of Usan		r	Composer: 6	
			Collection: 3, 20, 69	
37	Banff	RBS-1246	Miss Scott	A,6:3 r
37	Celtic	SCX-53	Miss Scott	B,10:3 r
37	Rodeo	RO-150	Miss Scott	A:3 r
Miss Shepherd		r	Composer: 5	
			Collection: 7, 17, 43, 93	
26	Celtic	035	Miss Shepard	A:3 r

Miss Smyth of Methervans		r	Composer: 6 Collection: 116, 124	
23	Solar	SAR-A-017	Miss Smyth of Methervans	B.2:3 r
Miss Sophia Campbell		j	Composer: 6 Collection: 16	
29	Rodeo	RO-228	Miss Sophia Campbell	B:2 j
Miss Stevenson's		s	Composer: 6 Collection:	
21	Celtic	CX-29	Miss Stevenson's	A.5:1 s
Miss Stewart		s	Composer: 17 Collection: 16, 74	
2	Dab	Dab-1985	Miss Stuart	B.5:1 s
Miss Stewart Menzies		s	Composer: 6 Collection: 147	
45	Brownrigg	BRG-005	Miss Stewart Menzies	A.7:2 s
45	Brownrigg	BRG-013	Miss Stewart Menzies**	B.6:2 s
Miss Stewart O'Foss		r	Composer: 6 Collection:	
22	Celtic	CX-28	Miss Stewart O'Foss	A.5:2 r
Miss Stewart of Fasnacloich's		r	Composer: 6 Collection:	
45	Brownrigg	BRG-005	Miss Stewart of Fasnacloich's	A.2:2 r
45	Brownrigg	BRG-013	Miss Stewart of Fasnacloich's**	B.2:2 r
Miss Stewart of Garth		r	Composer: 6 Collection: 78	
20	Apex	28350	Miss Stewart of, Garth	A:3 r
20	Shanachie	14002	Miss Stewart of Garth	B.4:3 r

Miss Stratford

r Composer: 6

Collection:

29 U.C.C.B. Press UCCBP-1007 Miss Stratford B,4:4 r

Miss Susan Cooper***

r Composer: 42

Collection: 93

8 *no label name JC-125 Miss Susan Cooper A,2:3 r

53 C.B.C. LM-470 Miss Susan Cooper's A,6:3 r

Miss Susan Gordon

r Composer: 17

Collection: 1, 3, 30, 121

39 U.C.C.B. Press UCCBP-1007 Miss Susan Gordon B,5:4 r

Miss Thom's

r Composer: 6

Collection:

29 Banff RBS-1247 Miss Thom's A,5:4 r

29 Celtic CX-36 Miss Thom's A,5:4 r

Miss Watt

r Composer: 17

Collection: 1, 3, 30, 121

8 Rounder 7003. Miss Watt B,4:3 r

34 CLM Records CLM-1001 Miss Watt A,4:5 r

47 Celtic SCX-53 Miss Watt's A,11:3 r

47 Celtic CX-48 Miss Watts A,5:3 r

47 Rodeo RLP-27 Miss Watts A,5:3 r

Miss Wedderburn's

r Composer: 6

Collection: 1, 3, 74, 93, 147

48 World WRC1-1273 Miss Wedderburn A,4:3 r

50 Celtic 049 Miss Weatherburn A,2 r

19 Rounder 7008 Miss Wedderburn's A,2:3 r

34. Rounder 7005 Miss Wedderburn's A,1:5 r

Miss Whiteford's

r Composer: 6

Collection: 3, 78, 124

40 Celtic CX-26 Miss White Ford's A,6:2 r

Miss Young

s Composer: 6

Collection: 3, 30, 78, 121

3 Dab Dab-3-26-1 Miss Young B,4:3 s

Mist Over Cape Mabou

r

Composer: 6

Collection:

7	Celtic	008	Mist Over Cape Mabou	A:2	r
7	Decca	14031	Mist Over Cape Mabou	A:2	r
8	*no label name	JC-126	Mist Over Cape Mabou	A,4:2	r

Mist on the Loch

(or Boys of the Loch)

r

Composer: 6

Collection:

4	Celtic	003	Mist on the Loch	B:1	r
4	Decca	14028	Mist on the Loch	B:1	r
15	Celtic	CX-17	Mist on the Loch	B,6:1	r
4	Shanachie	CB-1	Mist on the Loch, The	B,7:1	r

Molly Brannighan

j

Composer: 147

Collection: 92, 146(r)

44	C.B. Magazine	2 no number	Molly Brannighan	A,4:3	j
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Molly McGuire

r

Composer: 6

Collection: 6, 51

19	Rounder	7008	Molly McGuire	A,5:3	r
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Molly Rankin's

r

Composer: 102

Collection:

68	Solar Audio	WRC1-5603	Molly Rankin's	B,3:3	r
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Mom's**

j

Composer: 28

Collection:

19	Boot	BOS-7231	Mom's	B,2:2	j
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Monaltries

r

Composer: 6

Collection: 81

39	U.C.C.B. Press	UCCBP-1007	Monaltries	B,5:3	r
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Monan, The

r

Composer: 6

Collection:

50	Celtic	CX-22	Monan	B,1:2	r
50	Celtic	CX-22	Monan, The	B,1:2	r

Money in Both Pockets	j	Composer: 6	
		Collection: 33, 51, 74, 88,	
		115, 124, 142	
8 *no label name	JC-124	Money in Both Pockets	A,3:3 j

Montana	j	Composer: 66	
		Collection:	
34 *no label name	CLM-1005	Montana	B,2:2 j

Montreal	r	Composer: 6	
		Collection:	
62 Celtic	CX-5	Montreal	B,2:1 r

Monymusk (or Money Musk)	s	Composer: 6	
		Collection: 1, 3, 4, 6, 17, 20,	
		22, 24, 33, 45, 51, 53, 59,	
		63, 79, 82, 88, 93, 100, 109,	
		111, 112, 122, 136, 139(r),	
		141(z), 142(r), 145(r),	
		146(h), 147(r), 150(r)	
2 Dab	Dab-1985	Money Musk	B,5:2 s
		(Variation of)	
16 Decca	14023	Money Musk	B:1 s
26 Rodeo	RLP-75	Munny Musk	B,2:2 s

Moonlight	c	Composer: 6	
		Collection:	
11 Decca	14004	Moonlight	A:1 c
11 Shanachie	14001	Moonlight	B,2:1 c
50 Banff	RBS-1257	Moonlight	B,8:1 c
50 Celtic	CX-13	Moonlight	B,3:1 c
50 Celtic	SCX-57	Moonlight	B,7:1 c

Morag of Dunvegan	w	Composer: 6	
		Collection: 150	
10 Rounder	7012	Morag of Dunvegan	B,2:1 w

More Power to your Elbow	r	Composer: 81	
		Collection: 33, 51, 122	
(45 Brownrigg	BRG-005	More Power to your Elbow	A,7:3 r

45	Brownrigg	BRG-013	More Power to your Elbow**	B.6:3	r
Morrison's Ridge					
	j	Composer: 1	Collection:		
3	Dab	Dab-3-26-1	Morrison's Ridge	A.1:3	j
Mountain Ranger					
	h	Composer: 6	Collection: 6, 20		
23	*no label name	WRC1-5562	Mountain Ranger	B.6:2	h
Mountain Road					
	r	Composer: 6	Collection:		
69	*no label name	MMC-1001-B5	Mountain Road	A.1:3	r
Mountain, The					
	j	Composer: 6	Collection: 139(h), 141(h), 142(h), 146(h), 150(h), 158(h)		
22	Rodeo	RLP-59	Mountain, The	A.4:1	j
Mourne Mountains					
	r	Composer: 6	Collection: 33, 51		
15	C.B. Magazine	3 no number	Mountains of Mourne	A.14:2	r
44	Rodeo	RD-116	Mountains of Mourne	B:2	r
15	Rodeo	RD-136	Mourne Mountains	B:2	r
Moxham Castle**					
	s	Composer: 1	Collection: 28		
3	*no label name	CCR-9067	Moxham Castle	B.4:2	s
Moy Hall /					
	r	Composer: 6	Collection: 1, 2, 3, 40		
8	*no label name	JC-123	Moy Hall	B.3:3	r
39	S. Fraser Coll.	no number	Moyhall	C.13:3	r
Mr. & Mrs. George LeFort to Son					
	r	Composer: 11	Collection: 103		
5	Celtic	SCX-58	Mr & Mrs George LeFort to Son	B.3:1	r

Mr. Abelbank's

		s	Composer: 6		
			Collection: 1		
8	*no label name	JC-123	Mr. Abel Banks	B,3:1	s
39	U.C.C.B. Press	UCCBP-1007	Mr. Able Banks	A,1:1	s
50	Banff	RBS-1257	Mr. Ablebanks	B,4:1	s
50	Celtic	CX-13	Mr. Ablebanks	B,4:1	s

Mr. Alex Irvine's

		s	Composer: 6		
			Collection:		
22	Celtic	CX-28	Mr. Alex Irvine's	A,5:1	s

Mr. Bernard

		r	Composer: 15		
			Collection: 3, 54, 124		
12	Rounder	7004	Mr. Barnard	B,4:3	r
15	C.B. Magazine 3	no number	Mr. Bernard	B,3:3	r

Mr. Campbell Craignish

		r	Composer: 6		
			Collection: 3		
3	*no label name	CCR-9087	Mr. Campbell Craignish	A,2:4	r

Mr. Charles Nicholson

		r	Composer: 6		
			Collection:		
5	Celtic	SCX-58	Mr Charles Nicholson	A,1:3	r

Mr. Charles Stewart
of Pettyvaich

		r	Composer: 6		
			Collection: 31, 121		
29	Celtic	CX-14	Mr. Charles Stewart	A,5:3	r

Mr. Douglas of
Springwood Park

		s	Composer: 6		
			Collection: 3, 20		
10	Rounder	7012	Mr. Douglas of Springwood Park	A,3:2	s

Mr. Dow**

		r	Composer: 1		
			Collection: 28		
34	*no label name	WRC1-2733	Mr. Dow	B,6:4	r
45	Brownrigg	BRGCB-001	Mr. Dow	A,4:2	r

Mr. Fletcher		s	Composer: 6		
21	Celtic	CX-41	Collection:	Mr. Fletcher	A.3:1 s
Mr. George Brown's		h	Composer: 6		
22	Rodeo	RLP-108	Collection:	Mr. George Brown's	A.2:2 h
Mr. George S. Rosewood of Aberdeen		j	Composer: 5		
31	Glencoe	GMI-002	Collection:	Mr. George S. Rosewood of Aberdeen	B.1:1 j
Mr. Grant of Glenquaitch		s	Composer: 6		
37	Rodeo	RO-162	Collection: 3, 16	Mr. Grant of Glenquaitch	B:1 s
Mr. J. Forbes		r	Composer: 6		
5	Celtic	SCX-56	Collection:	Mr. J. Forbes	B.6:1 r
Mr. James MacInnis		s	Composer: 6		
39	Celtic	047	Collection:	Mr. James MacInnis	A:1 s
Mr. Jamieson		r	Composer: 6		
29	Celtic	CX-38	Collection:	Mr. Jamieson	B.6:3 r
29	Celtic	SCX-53		Mr. Jamieson	B.6:3 r
29	Banff	RBS-1247		Mr. Jamieson's	B.6:3 r
Mr. John Stewart of Grantully		r	Composer: 6		
31	Glencoe	GMI-002	Collection: 3, 16	Mr. John Stewart of Grantully	B.1:3 r

Mr. Johnson of Pittsworth	r	Composer: 6	
15 C.B. Magazines	3 no number	Collection:	
		Mrs. Johnson of Pittsworth	B.13:3 r
Mr. Macintosh	r	Composer: 6	
37 Banff	RBS-1248	Collection:	
		Mr. Macintosh	A.3:2 r
Mr. Martin's Compliments to Dr. Keith MacDonald	b	Composer: 6	
15 Celtic	CX-44	Collection: 1	
		Mr. Martin's Compliments to Dr. Keith	B.6:1 b
Mr. Masson, Manse of Botolphnie	s	Composer: 6	
29 Celtic	CX-14	Collection: 31, 121	
		Mr. Masson	A.5:2 s
Mr. McIntosh	r	Composer: 6	
37 Rodeo	RLP-107	Collection:	
		Mr. McIntosh	A.3:2 r
Mr. Michie	m	Composer: 50	
34 *no label name	WRC1-2733	Collection: 93	
		Mr. Michie	B.5:1 m
Mr. Moores	s	Composer: 71	
34 CLM Records	CLM-1000	Collection: 1	
		Mr. Moore	B.5:1 s
Mr. Morris'	j	Composer: 6	
31 U.C.C.B. Press	UCCBP-1007	Collection:	
		Mr. Morris'	B.1:2 j
Mr. Morrison of Bognie	j	Composer: 17	
34 *no label name	CLM-1005	Collection: 31, 121	
45 Brownrigg	BRG-005	Mr. Morrison's	B.5:2 j
		Mr. Morrison of Bognie	B.5:1 j

Mr. Murray	s	Composer: 6		
		Collection: 1		
11 Celtic	007	Mr. Murray	A:1	s
11 Decca	14032	Mr. Murray	A:1	s
Mr. R. Catto	h	Composer: 6		
		Collection:		
15 Celtic	CX-44	Mr. R. Catto	A,5:2	h
Mr. Thomas Forbes	s	Composer: 5		
		Collection: 1, 23		
15 C.B. Magazine 3	no number	Mr. Thomas Forbes	B,13:2	s
Mr. Thomas Rae	r	Composer: 6		
		Collection:		
29 Banff	RBS-1066	Mr. Thomas Rae	B,3:2	r
Mr. Thos. Jarvis	r	Composer: 6		
		Collection: 36		
3 *no label name	CCR-9067	Mr. Thos. Jarvis	B,2:6	r
Mr. W. Jopp	h	Composer: 143		
		Collection:		
45 Brownrigg	BRG-012	Mr. W. Jopp	A,4:1	h
45 Brownrigg	BRG-013	Mr. W. Jopp*	B,4:1	h
Mrs. Alexander MacEachern's	r	Composer: 6		
		Collection:		
50 Celtic	CX-22	Mrs. Alexander MacEachern's	B,2:2	r
Mrs. Alexander MacEachern's	s	Composer: 6		
		Collection:		
50 Celtic	CX-22	Mrs. Alexander MacEachern's	B,2:1	s
Mrs. Ann McNamara	s	Composer: 6		
		Collection:		
37 Banff	RBS-1248	Mrs. Ann McNamara	A,5:1	s
37 Rodeo	RLP-107	Mrs. Ann McNamara	A,5:1	s

Mrs. Augustus Murphy	r	Composer: 1	
		Collection: 28	
21 Celtic	CX-41	Mrs. Augustus Murphy	A.3:2 r

Mrs. Beatty Wallace	r	Composer: 1	
		Collection: 28	
34 no label name	WRC1-2733	Mrs. Beatty Wallace	B.6:3 r
15 Celtic	CX-34	Mrs. Wallace	B.3:2 r
15 Rodeo	CCLP-2002	Mrs. Wallace	A.3:2 r
15 Rodeo	RLP-1	Mrs. Wallace	B.3:2 r
15 Rodeo	RO-120	Mrs. Wallace	A.2 r
19 Rounder	7008	Mrs. Wallace	B.5:1 r

Mrs. Brown of Linkwood	r	Composer: 17	
		Collection: 1, 3, 30, 121	
47 Celtic	CX-20	Mrs. Brown of Linkwood	B.4:2 r

Mrs. C. Sutherland	s	Composer: 6	
		Collection: 39	
15 Mac	1001	Mrs. C. Sutherland	B.1 s
15 Rodeo	RO-113	Mrs. C. Sutherland	B.1 s

Mrs. Capt. Stewart of Fincastle	a	Composer: 6	
		Collection: 148	
34 no label name	CLM-1005	Mrs. Capt. Stewart of Fincastle	B.3:2 a

Mrs. Charles Stewart of Pettyvalch	r	Composer: 17	
		Collection: 31, 36, 121	
28 C.B. Magazine 1 no number		Mrs. Charlie Stewart	B.5:5 r

Mrs. Crawford's Favorite	b	Composer: 6	
		Collection: 3, 116, 124	
10 Inter Media	WRC1-759	Mrs. Crawford	A.3:1 b

Mrs. Crehan's	r	Composer: 6	
		Collection:	
19 Boot	BOS-7231	Mrs. Crehan's**	A.4:2 r

Mrs. Crombie's		r	Composer: 6		
			Collection:		
21	Celtic	CX-29	Mrs. Crombie's	A,5:2	r
Mrs. Dan J. Campbell		r	Composer: 7		
			Collection:		
29	U.C.C.B. Press	UCCBP-1007	Mrs. Dan J. Campbell	A,4:6	r
Mrs. Dingwall of Brockley's		s	Composer: 52		
			Collection: 1		
7	Celtic	006	Mrs. Dingwall of Brockley's	A:1	s
7	Decca	14031	Mrs. Dingwall of Brockley's	A:1	s
28	C.B. Magazine 1	no number	Mrs. Dingwall of Brockley's	B,5:1	s
Mrs. Dorothy MacDonald		s	Composer: 6		
			Collection:		
26	Celtic	CX-11	Mrs. Dorothy MacDonald	A,6:2	s
Mrs. Douglas Henderson		s	Composer: 6		
			Collection:		
15	Banff	RBS-1263	Mrs. Douglas Henderson	B,3:1	s
15	Celtic	CX-44	Mrs. Douglas Henderson	B,3:1	s
Mrs. Douglas of Cantwell		j	Composer: 6		
			Collection:		
22	Rodeo	RLP-59	Mrs. Douglas of Cantwell	A,2:1	j
Mrs. Douglas of Ednam		r	Composer: 6		
			Collection: 3		
15	Celtic	CX-17	Mrs. Douglas of Ednam	A,1:3	r
15	Celtic	SCX-53	Mrs. Douglas of Ednam	A,1:3	r

Mrs. Douglas of Moncrieff		r	Composer: 34		
22	Celtic	CX-42	Collection: 1, 3, 78		
			Mrs. Douglas of Moncrieff	B,2:3	r
2					
Mrs. Dow**		r	Composer: 1		
45	Brownrigg	BRGCBS-001	Collection: 28		
			Mrs. Dow	A,4:3	r
Mrs. Dundas of Arniston		r	Composer: 97		
			Collection: 1, 3, 17, 93, 115, 124		
15	Celtic	CX-34	Mrs. Dundas of Arniston	A,5:2	r
15	Rodeo	RD-124	Mrs. Dundas of Arniston	B:2	r
Mrs. E. MacLeod		r	Composer: 6		
15	Celtic	CX-40	Collection: Mrs. E. MacLeod	A,5:3	r
Mrs. Forbes		r	Composer: 6		
30	Ceilidh	CLP-1001	Collection: 3, 30, 121		
			Mrs. Forbes	B,1:2	r
Mrs. Forbes of Leith		r	Composer: 6		
			Collection: 20, 23, 39		
15	C.B. Magazine	3 no number	Mrs. Forbes of Leith	A,3:2	r
Mrs. Forbes' Farewell to Banff		m	Composer: 6		
			Collection:		
3	Dab	Dab-3-26-1	Mrs. Forbes' Farewell to Banff	A,2:1	m
Mrs. General Campbell		s	Composer: 6		
			Collection: 1(r), 3		
28	Topic	12-TS-353	Mrs. General Campbell	A,6:3	s

Mrs. George Johnstone
of Byker

r

Composer: 6

Collection: 3

42 *no label name

WRC1-4689

Mrs. George
Johnston of
Byker**

A,3:5

r

34 CLM Records

CLM-1001

Mrs. George
Johnstone of
Byker

A,1:4

r

Mrs. Gibbons

r

Composer: 6

Collection:

37 Banff

RBS-1248

Mrs. Gibbons

A,3:3

r

37 Rodeo

RLP-107

Mrs. Gibbons

A,3:3

r

Mrs. Glennie's

r

Composer: 6

Collection: 30, 121

22 Celtic

CX-42

Mrs. Glennie's

B,6:3

r

Mrs. Gordon of Baird's

j

Composer: 6

Collection:

28 C.B. Magazine 1

no number

Mrs. Gordon of
Baird's

B,3:3

j

Mrs. Gordon of Cairness

r

Composer: 6

Collection:

37 Banff

RBS-1248

Mrs. Gordon of
Cairness

B,3:3

r

37 Rodeo

RLP-107

Mrs. Gordon of
Cairness

B,3:3

r

Mrs. Gordon of
Knockspoch

r

Composer: 17

Collection: 31, 121

19 Boot

BOS-7231

Mrs. Gordon of
Knockspoch

A,1:4

r

15 C.B. Magazine 3

no number

Mrs. Gordon of
Knockspoch

B,3:4

r

29 Celtic

CX-14

Miss Gordon of
Knockspoch

A,4:3

r

Mrs. Gordon of Park		s	Composer: 17		
			Collection: 31, 121		
45	Brownrigg	BRG-005	Mrs. Gordon of Park	B.1:2	j
45	Brownrigg	BRG-013	Mrs. Gordon of Park**	A.3:2	j
Mrs. Gordon of Troup		s	Composer: 6		
			Collection: 3		
39	Celtic	CX-35	Mrs. Gordon of Troup	A.2:1	s
Mrs. Grace Campbell		s	Composer: 6		
			Collection:		
26	Rodeo	RLP-75	Mrs. Grace Campbell	B.4:1	s
Mrs. Grace Tait		r	Composer: 1		
			Collection:		
34	*no label name	CLM-1005	Mrs. Grace Tait	A.3:7	r
Mrs. Graham		r	Composer: 181		
			Collection: 124		
37	Banff	RBS-1248	Mrs. Graham	A.5:3	r
37	Rodeo	RLP-107	Mrs. Graham	A.5:3	r
Mrs. Grant of Cullen House		r	Composer: 17		
			Collection:		
22	Rodeo	RLP-59	Mrs. Grant of Cullen House	A.1:2	r
22	C.B. Magazine 2	no number	Mrs. Grant of Cullenhouse	A.2:2	r
Mrs. Grant of Glenquatch		s	Composer: 6		
			Collection:		
37	Banff	RBS-1246	Mrs. Grant of Glenquatch	B.3:1	s
Mrs. Grant of Lagan		s	Composer: 6		
			Collection: 77		
8	*no label name	JC-126	Mrs. Grant of Lagan	A.3:1	s

Mrs. Grant's		s	Composer: 4		
			Collection:		
3	*no label name	CCR-9087	Mrs. Grant's	A,4:3	s
Mrs. Greig's		a	Composer: 6		
			Collection:		
8	Rounder	7003	Mrs. Greig's	A,1:2	s
Mrs. Helen N. Robertson		a	Composer: 186		
			Collection: 93		
29	U.C.C.B. Press	UCCBP-1007	Mrs. Helen N. Robertson	A,4:1	a
Mrs. Henry Lumsden of Tillwhilly's		s	Composer: 17		
			Collection: 1, 30, 121		
8	Rounder	7003	Mrs. Henry Lumsden of Tillwhilly's	B,4:2	s
Mrs. J. Forbes		r	Composer: 6		
			Collection:		
15	Celtic	CX-40	Mrs. J. Forbes	B,1:2	r
22	Rodeo	RLP-108	Mrs. J. Forbes	A,5:3	r
29	Banff	RBS-1247	Mrs. J. Forbes	B,6:2	r
29	Celtic	CX-36	Mrs. J. Forbes	B,6:2	r
29	Celtic	SCX-53	Mrs. J. Forbes	B,6:2	r
Mrs. J. H. Alexander		a	Composer: 51		
			Collection:		
34	*no label name	CLM-1005	Mrs. J. H. Alexander	B,3:3	a
Mrs. J. Walker		h	Composer: 6		
			Collection:		
15	Banff	RBS-1245	Mrs. J. Walker	B,3:1	h
15	Celtic	SCX-59	Mrs. J. Walker	B,3:1	h
15	Rodeo	RLP-101	Mrs. J. Walker	B,3:1	h
Mrs. James Campbell		r	Composer: 6		
			Collection: 3, 18		
3	*no label name	CCR-9087	Mrs. James Campbell	A,2:3	r

Mrs. John Angus
MacArthur's

			Composer: 6	
			Collection: 69	
69	*no label name	MMC-1001-BS	Mrs. John Angus MacArthur	A.5:2 s
54	Rounder	7011	Mrs. John Angus MacArthur's	A.2:3 s

Mrs. Johnson of Kelgs

			Composer: 6	
			Collection:	
22	Celtic	040	Mrs. Johnson of Kelgs	A:2 r
22	Copley	8-502	Mrs. Johnson of Kelgs	A:2 r

Mrs. Kathleen Beaton's

			Composer: 11	
			Collection: 103	
5	Celtic	SCX-56	Mrs. Kathleen- Beaton's	B.2:1 j

Mrs. Kennèy of Greenan

			Composer: 6	
			Collection: 1	
10	Inter Media	WRC1-1546	Mrs. Kenny of Greenan	A.6:4 r

Mrs. L. Stewart

			Composer: 17	
			Collection: 1, 30, 121	
29	Celtic	CX-14	Mrs. L. Stewart	B.6:2 r

Mrs. MacArty, Have
You a Daughter?

			Composer: 6	
			Collection:	
41	Rounder	7006	Mrs. MacArty, Have . You a Daughter?	B.6:1 j

Mrs. MacAulay's

			Composer: 1	
			Collection: 28	
15	Banff	RBS-1245	Mrs. MacAulay's	B.2:1 h
15	Celtic	SCX-59	Mrs. MacAulay's	B.2:1 r
15	Rodeo	RLP-101	Mrs. MacAulay's	B.2:1 r

Mrs. MacDowal Grant		s	Composer: 6	
			Collection: 1, 3	
8	*no label name	JC-125	Mrs. MacDowal Grant B,2:1	s
Mrs. MacGregor's Favourite		j	Composer: 6	
			Collection:	
19	Boot	BOS-7231	Mrs. MacGregor's Favourite**	B,5:3 j
Mrs. MacIntosh of MacIntosh		r	Composer: 6	
			Collection:	
47	Celtic	SCX-53	Mrs. MacIntosh of MacIntosh	A,11:2 r
Mrs. MacLeod of Raassay		r	Composer: 6	
			Collection: 1, 3, 4, 5, 22,	
			25, 44, 45, 48, 53, 54,	
			56, 74, 79, 82, 86, 93,	
			110, 124, 126, 134, 136	
13	Audat	477-9010	MacLeods**	B,7:1 r
19	C.C.B. Press	CCBP-1005	Mrs. MacLeod's	A,6:3 r
45	Glencoe	GMI-001	Mrs. MacLeod's	A,6:2 r
Mrs. MacPherson of Inveran		r	Composer: 128	
			Collection: 4, 38	
37	Banff	RBS-1246	Mrs. MacPherson of Inveran	A,5:2 r
37	Celtic	SCX-53	Mrs. MacPherson of Inveran	B,9:2 r
37	Rodeo	RO-133	Mrs. MacPherson of Inveran	B:2 r
Mrs. MacPherson of Reath		m	Composer: 4	
			Collection:	
.3	*no label name	CCR-9087	Mrs. MacPherson of Reath	B,2:1 m

Mrs. Major Stewart of
the Isle of Java

		a	Composer: 17	
			Collection: 30, 93(r), 121	
37	Rodeo	RO-118	Mrs. Major Stewart	B:1 a
			of the Isle	
			of Java	
25	Celtic	CX-23	Mrs. Stewart of	B,5:3 r
			the Island of	
			Java	

Mrs. Margaret Graham
of Inchbrakie

		s	Composer: 6	
			Collection:	
34	*no label name	WRC1-2733	Mrs. Margaret	A,1:1 s
			Graham of	
			Inchbrakie	

Mrs. Margaret MacDonald's
Delight

		r	Composer: 6	
			Collection:	
47	Celtic	CX-48	Mrs. Margaret	B,4:3 r
			MacDonalds Delight	
47	Rodeo	RLP-27	Mrs. Margaret	B,4:3 r
			MacDonalds Delight	

Mrs. Margaret MacInnes

		?	Composer: 1	
			Collection:	
21	Celtic	CX-29	Mrs. Margaret	B,1:2 ?
			MacInnes	

Mrs. Mary MacEachern's

		w	Composer: 6	
			Collection:	
22	Celtic	CX-28	Mrs. Mary	B,5:2 w
			MacEachren's	

Mrs. McGee

		j	Composer: 6	
			Collection:	
11	Rodeo	RO-142	Mrs. McGee	B,2 j
11	Shanachie	14001	Mrs. McGee	B,5:2 j
19	Boat	BOS-7231	Mrs. McGee**	A,2:3 j

Mrs. McInroy of Lude		s	Composer: 48	
			Collection: 1, 93	
47	Celtic	CX-20	Mrs. MacInroy of Lude	B,2:1 s
Mrs. Melville of Dysart		r	Composer: 6	
			Collection: 16	
29	Banff	RBS-1086	Mrs. Melville	A,5:2 r
Mrs. Menzies of Culdaree		s	Composer: 4	
			Collection: 1, 3, 93, 118, 124(5)	
25	Celtic	CX-23	Mrs. Menzies of Culdaree	B,2:1 s
47	Celtic	CX-20	Mrs. Menzies of Culdaree	A,4:1 s
15	Celtic	CX-44	Mrs. Menzies of Kildare	A,4:1 s
Mrs. Muir McKenzie		r	Composer: 6	
			Collection: 3, 16, 78, 115	
15	Celtic	CX-44	Mrs. Muir McKenzie	B,4:3 r
Mrs. Murray		s	Composer: 6	
			Collection: 40, 144(r)	
11	Shanachie	14001	Mrs. Murray	A,3:1 s
Mrs. Nathaniel Gow		s	Composer: 4	
			Collection:	
12	*no label name	PLP-1057	Mrs. Nathaniel Gow	B,4:2 s
Mrs. Neil R. MacDonald's		r	Composer: 6	
			Collection:	
26	Celtic	CX-11	Mrs. Neil R. MacDonald's	B,6:3 r
Mrs. Norman MacKeigan**		r	Composer: 1	
			Collection: 28	
45	Glencoe	GMI-001	Mrs. Norman MacKeigan	A,1:2 r
48	Inter Media	WRC-160	Mrs. Norman MacKeigan	B,1:10 r

Mrs. Rachael Gibson		r	Composer: 6		
45	Brownrigg	BRG-013	Collection: 1	Mrs. Rachael Gibson**	B,5:2 r
45	Brownrigg	BRG-005		Mrs. Rachel Gibson	B,3:2 r
Mrs. Ramsay of Barnton		s	Composer: 6		
10	Inter Media	WRC1-1545	Collection: 3, 115, 122	Mrs. Ramsay of Barton	A,6:1 s
Mrs. Rattray		r	Composer: 6		
22	Copley	8-500	Collection:	Mrs. Rattray	A:3 r
Mrs. Ronald MacDonald's		r	Composer: 6		
25	Celtic	028	Collection: 8	Mrs. MacDonald's	B:1 r
Mrs. Rose of Tarlogie		r	Composer: 6		
29	Banff	RBS-1066	Collection: 3	Mrs. Rose of Tarlogie	A,1:2 r
29	Celtic	CX-51		Mrs. Rose of Tarlogie	B,3:2 r
Mrs. Ross' Welcome to Kiltarlity Castle		m	Composer: 6		
37	Rodeo	RO-163	Collection:	Mrs. Ross's Welcome to Kiltarlity Castle	A:1 m
37	Banff	RBS-1246		Mrs. Ross's Welcome to Kiltarlity Cottage	B,4:1 m
Mrs. Scott Skinner		b	Composer: 5		
12	Rounder	7001	Collection: 1, 7, 23, 43, 93	Mrs. Scott Skinner	A,2:1 b
41	Celtic	CX-22		Mrs. Scott Skinner's	A,5:1 b

Mrs. Smallness House	r	Composer: 6	
37 Rodeo	RO-123	Collection: Mrs. Smallness House	A:2 r
Mrs. Smyth of Methvyn's	r	Composer: 6	
34 *no label name	CLM-1005	Collection: Mrs. Smyth of Methvyn's	A,6:4 r
Mrs. Stewart of Garth	r	Composer: 6	
25 Celtic	CX-23	Collection: 3 Mrs. Stewart of Garth	A,4:2 r
34 *no label name	WRC1-2733	Mrs. Stewart of Garth	A,4:3 r
Mrs. Walpole	r	Composer: 6	
12 Rounder	7004	Collection: Mrs. Walpole	B,5:3 r
Mrs. Watson's Favourite	j	Composer: 6	
29 Celtic	CX-14	Collection: Mrs. Watson's Favourite	B,1:3 j
Mrs. Webster's	r	Composer: 6	
68 Solar Audio	WRC1-5603	Collection: 78 Mrs. Webster's	B,5:3 r
Mrs. Wright of Laton	s	Composer: 4	
29 Banff	RBS-1066	Collection: 3, 16, 118, 124 Mrs. Wright of Laton	A,5:1 s
Mulleann Dubh (or Black Mill, The)	r	Composer: 6	
29 Banff	RBS-1066	Collection: 1, 3, 74, 93, 124 Black Mill, The	B,3:3 r
40 Celtic	036	Mulleann Dhu	A:3 r
12 Rounder	7001	Mulleann Dubh	A,5:3 r
48 C.C.B. Press	CCBP-1001	Mulleann Dubh	A,2:4 r
25 Celtic	CX-23	Mulleann Dubh	A,2:3 r

29	Banff	RBS-1051	Mulin Dhu	A,4:2	r
29	Banff	SBS-5123	Mulin Dhu	A,8:2	r
29	Rodeo	RO-228	Mulin Dhu	A:2	r
48	Inter Media	WRC-160	Mulleen Dhu	A,1:6	r
Muir O' Gillan, The					
		s	Composer: 63		
			Collection: 39		
30	Ceilidh	CLP-1001	Muir O'Gillan, The	A,5:1	s
Mull in the Wad					
		j	Composer: 6		
			Collection:		
40	Celtic	CX-26	Mull in the Wad	B,2:1	j
Munlochie Bridge					
		s	Composer: 6		
			Collection: 4, 73, 86		
33	Topic	12-TS-354	Munlochie Bridge	A,5:3	s
28	C.B. Magazine 1	no number	Munlochy Bridge	B,2:2	s
Munster Lass					
		j	Composer: 6		
			Collection: 6, 33		
45	Glencoe	GMI-001	Munster Lass	A,2:1	j
Murdo MacKenzie of Torridon					
		j	Composer: 6		
			Collection: 45		
44	Buckshot	BT-9005	Murdo MacKenzie	B,2:1	j
42	*no label name	WRC1-4689	Murdo MacKenzie of Torridon**	B,2:2	j
Murdoch Morrison					
		s	Composer: 6		
			Collection:		
26	Celtic	CX-11	Murdoc Morrison	A,6:1	s
Murray River Bridge					
		j	Composer: 142		
			Collection:		
12	*no label name	PLP-1057	Murray River	A,1:2	j
23	*no label name	WRC1-5562	Murray River Bridge	A,2:2	j
Muschat's Cairn					
		r	Composer: 178		
			Collection: 1		
20	Shanachie	14002	Muschat's Cairn	B,2:3	r
52	Celtic	043	Muschat's Cairn	A:3	r
48	World	WRC1-1273	Muschats Cairn	B,3:9	r

Mutt's Favorite**

r

Composer: 28

Collection:

19 Boot

BOS-7231

Mutt's Favorite

A,5:4

r

My Beautiful Dinan

w

Composer: 11

Collection: 103

5 Celtic

SCX-56

My Beautiful Dinan

A,1:1

w

My Bonnie Brunette

s

Composer: 6

Collection: 2

67 S. Fraser Coll.

no number

My Bonnie Brunette

B,13:3

s

My Brother Grand

j

Composer: 6

Collection:

26a Celtic

CX-11

My Brother Grand

A,3:1

j

My Brother's Letter

r

Composer: 21

Collection: 8

34 *no label name

WRC1-2733

My Brother's Letter

B,6:5

r

45 Glencoe

GMI-001

My Brother's Letter

A,5:3

r

My Father

r

Composer: 63

Collection:

69 *no label name

MMC-1001-BS

My Father

B,6:3

r

My Friend's

r

Composer: 28

Collection:

19 Rounder

7008

My Friend's

A,1:1

r

My Heather Hills

h

Composer: 6

Collection:

40 Celtic

CX-26

My Heather Hills

B,5:2

h

My Home

(or Mo Dhachaidh)

w

Composer: 6

Collection: 4, 5, 13, 22, 86,
134, 136

25 Celtic

CX-23

My Home

B,1:2

w

12 Hit Records

PLP-1012

My Home (and
other tunes)

B,2:1

a

My Isla		a	Composer: 6		
			Collection:		
10	Inter Media	WRC1-759	My Isla	B.6:1	a
My Lilly		a	Composer: 6		
			Collection:		
19	Boot	BOS-7231	My Lilly**	A.3:1	a
59	Lismor	LIFL-7011	My Lilly	B.6:1	a
My Love Today is Heretofore		a	Composer: 6		
			Collection: 2		
66	S. Fraser Coll.	no number	My Love Today is Heretofore	D.5:3	a
My Love in Secret		a	Composer: 6		
			Collection: 2		
66	S. Fraser Coll.	no number	My Love in Secret	B.11:1	a
My Loving Elizabeth		w	Composer: 11		
			Collection: 103		
5	Celtic	SCX-56	My Loving Elizabeth	A.5:1	w
My Mother's		w	Composer: 19		
			Collection:		
10	Inter Media	WRC1-1546	My Mother's	A.4:3	w
My Native Highland Home		m	Composer: 6		
			Collection: 4, 5, 86, 134		
18	Celtic	CX-45	My Native Highland Home	B.4:1	m
My Son Don		r	Composer: 11		
			Collection:		
5	Celtic	SCX-56	My Son Don	B.1:3	r
Nancy		m	Composer: 6		
			Collection:		
34	CLM Records	CLM-1001	Nancy	B.1:2	m

Napoleon		h	Composer: 6		
			Collection: 6		
24	Decca	14029	Napoleon	B:2	h
23	Solar	SAR-A-017	Napoleon	A,5:2	h
24	Celtic	004	Napoleon	B:2	h
45	Brownrigg	BRGCB5-001	Napoleon	A,5:3	h

Napoleon Crossing the Alps		r	Composer: 6		
			Collection: 73		
44	Buckshot	BT-9005	Napoleon Crossing the Alps	A,6:1	r

Nathaniel Gow		s	Composer: 71		
			Collection: 1, 54, 124		
8	Rounder	7003	Nathaniel Gow	B,4:1	s
25	Celtic	026	Nathaniel Gow	A:2	s

Neil R. MacDonald		s	Composer: 1		
			Collection: 28		
34	*no label name	WRC1-2733	Neil R. MacDonald	B,6:2	s

Nellie and Elizabeth Ann		h	Composer: 6		
			Collection:		
13	Audat	477-9088	Nellie & Elizabeth Ann	A,4:1	h

New Bedford		r	Composer: 6		
			Collection: 6		
22	Celtic	CX-28	New Bedford	B,2:1	r

New Brig o' Methlick, The		r	Composer: 45		
			Collection: 39		
8	*no label name	JC-123	New Brig O' Methlick, The	A,2:3	r
15	Celtic	CX-44	New Brig O' Methlick, The	B,6:3	r
34	*no label name	WRC1-2733	New Brig o' Methlick, The	B,5:2	r
30	*no label name	SLM-1001	New Brig of Methlick, The	B,5:2	s

New Fiddle, The		j	Composer: 1	
			Collection: 28	
19	Rounder	7008	New Fiddle, The	B.1:1 j
21	Celtic	CX-41	New Fiddle, The	A.1:2 j
21	Celtic	SCX-57	New Fiddle, The	A.8:2 j
New Haven		r	Composer: 6	
			Collection:	
8	*no label name	JC-127	New Haven	A.3:4 r
New Kelvin Bridge		r	Composer: 6	
			Collection: 39	
37	Celtic	046	New Kelvin Bridge	A.2 r
New Rigged Ship, The (or Piper's Fancy)		j	Composer: 6	
			Collection: 1, 78, 93, 140, 144	
3	Dab	Dab-3-26-1	New Rigged Ship, The	A.4:2 j
New Waterford Coal Mines		s	Composer: 6	
			Collection:	
8	*no label name	JC-125	New Waterford Coal Mines	B.5:1 s
New Year Session, The		r	Composer: 6	
			Collection:	
22	Celtic	CX-42	New Year Session, The	A.2:3 r
Newcastle		h	Composer: 47	
			Collection: 6, 74, 93	
11	Celtic	009	Newcastle	B.1 h
11	Shanachie	14001	Newcastle	A.1:1 h
13	Audat	477-9032	Newcastle**	B.2:1 h
15	Celtic	CX-17	Newcastle	A.5:2 h
19	Rounder	7008	Newcastle	A.3:2 h
Niagra		h	Composer: 6	
			Collection: 6, 154(k)	
31	U.C.C.B. Press	UCCBP-1007	Niagra	A.5:1 h

Niel Gow's Fiddle

s

Composer: 15

Collection: 124

8 *no label name JC-124 Neil Gow's Fiddle B.1:1 s

34 *no label name CLM-1006 Niel Gow's Fiddle B.4:2 s

Niel Gow's Lament
for Dr. James Moray
of Abercairney

a

Composer: 4

Collection: 1, 3, 39, 93, 118

20 Celtic 029 Neil Gow's A:1 1

Lamentation for
Dr. Moray

33 Topic 12-TS-354 Niel Gow's A.5:1 s

Lamentation for
Abercairney

20 Shanachie 14002 Niel Gow's A.2:1 s

Lamentation for
Dr. MorayNiel Gow's Lament
for the Death of his
Second Wife

a

Composer: 4

Collection: 54, 93, 122

10 Inter Media WRC1-1546 Neil Gow's Lament A.2:1 a

for His Second
Wife

Nigheann Dhu

s

Composer: 123

Collection: 135

29 Banff RBS-1247 Nigheann Donn A.5:2 s

29 Celtic CX-36 Nigheann Donn A.5:2 s

Night We had the
Goats, The

r

Composer: 5

Collection: 3

28 C.B. Magazine 1 no number Night We had the A.3:5 r

Goats, The

2 Dab Dab-1985 Night the Goats B.5:8 r

Came Home, The

Nimble Fingers

m

Composer: 6

Collection: 6, 39, 75

37 Celtic 045 Nimble Fingers A:1 m

Nine Pint Coggie, The

r

Composer: 6

Collection: 1, 3, 7, 78

20	Shanachie	14002	Nine Pint Coggie	A,1:3	r
15	Banff	RBS-1245	Nine Pint Coggie, The	B,2:2	r
15	Celtic	SCX-59	Nine Pint Coggie, The	B,2:2	r
15	Rodeo	RLP-101	Nine Pint Coggie, The	B,2:2	r
26	Rodeo	RLP-75	Nine Pint Coggie, The	B,1:1	r
28	Topic	12-TS-354	Nine Pint Coggie, The	A,2:3	r
14	Big Harold	BH-1006	Nine Pint Coggy	A,4:1	r
20	Celtic	027	Nine-Pint Coggie, The	A,3	r

Norman MacKelchan

r

Composer: 1

Collection: 28

34	*no label name	CLM-1006	Norman MacKelchan's	A,3:3	r
44	Point	P-234	Norman MacKeigan	A,3:2	r

North Hunt Medley, The

s

Composer: 6

Collection: 2, 3, 87

29	S. Fraser Coll.	no number	North Hunt Medley, The	C,10:2	s
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North Port

s

Composer: 6

Collection:

34	*no label name	CLM-1006	North Port	B,2:1	s
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North Star

h

Composer: 6

Collection: 6

15	C.B. Magazine 3	no number	North Star	A,10:1	h
15	Mac	1003	North Star	B,1	h
15	Rodeo	RO-115	North Star	B,1	h
8	*no label name	JC-126	Northstar	B,1:4	h

North Sydney Bar

r

Composer: 6

Collection: 8

3	Dab	Dab-3-26-1	North Sydney Bar	B,4:4	r
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North of the Grampians		j	Composer: 55	
			Collection: 1, 3, 20, 93	
40	Celtic	CX-26	North of the Grampians	B,4:1
Northern Lights		j	Composer: 6	
			Collection:	
63	Banff	RBS-1194	Northern Lights	B,3:1 j
Norton		r	Composer: 1	
			Collection: 28	
16	Decca	12020	Norton's	B:3 r
Nova Scotia Barn Dance		?	Composer: 6	
			Collection:	
44	Rodeo	RLP-47	Nova Scotia Barn Dance	A,3:1 ?
Novelty, The		r	Composer: 55	
			Collection: 1, 2, 3, 36, 93	
38	S. Fraser Coll.	no number	Novelty, The	D,9:3 r
Nyansa Indian Bay		j	Composer: 120	
			Collection:	
13	Audat	477-9032	Nyansa Indian Bay**	A,2:1 j
O She's Comical (or Duntroon, The)		r	Composer: 6	
			Collection: 1, 3, 20, 124	
29	C.B. Magazine 2	no number	O She's Comical	A,10:2 r
29	Banff	RBS-1247	O' She's Comical	A,2:3 r
29	Celtic	CX-36	O' She's Comical	A,2:3 r
28	Topic	12-TS-353	O, She's Comical	A,6:5 r
O'Carolan's Concerto		m	Composer: 58	
			Collection: 24, 147	
34	CLM Records	CLM-1001	O'Carolan's Concerto	B,1:3 m

O'Donald O'Donald
(or A Dhomhnuill
A Dhomhnuill)

		r	Composer: 6	
			Collection: 3	
29	Celtic	CX-14	O'Donald O'Donald	B,2:5 r

O'Donald's

		r	Composer: 6	
			Collection:	
8	*no label name	JC-126	O'Donald's	A,2:3 r

O'Leary's

		r	Composer: 6	
			Collection:	
13	Audat	477-9088	O'Leary's	A,6:1 r

O'er Bogle wi' My Lassie

		r	Composer: 6	
			Collection: 3, 20, 124	
3	Dab	Dab-3-26-1	O'er Bogle	B,4:5 r

O'er the Isles to America

		r	Composer: 6	
			Collection: 4	
41	Rounder	7006	O'er the Isles to America	A,1:3 r

O'er the Muir Among
the Heather

		a	Composer: 6	
			Collection: 5, 20, 46, 50, 53, 85, 86, 89, 124	
8	*no label name	JC-123	O'r the Muir Among the Heather	A,5:1 a

Obelisk

		h	Composer: 6	
			Collection:	
8	*no label name	JC-123	Obelisk	A,4:1 h

Off to Bonny Brook

		j	Composer: 6	
			Collection: 6	
28	C.B. Magazine 1	no number	Off to Donnybrook	A,2:2 j
44	Point	P-234	Off to Donnybrook	A,1:1 j

Old Gray Goose, The

		j	Composer: 6	
			Collection: 33, 51	
44	Rodeo	RLP-47	Old Gray Goose, The	A,5:1 j
28	C.B. Magazine 1	no number	Old Gray Goose, The	A,2:6 j

Old King's		r	Composer: 6		
			Collection: 69		
10	Inter Media	WRC1-759	Old King's	B,2:3	r
34	*no label name	CLM-1008	Old King's	B,6:3	s
Old Lady of Rothesay		r	Composer: 6		
			Collection:		
29	Banff	RBS-1066	Old Lady of Rothesay, The	A,2:2	r
Old Man Dillon		j	Composer: 6		
			Collection: 33, 51, 91, 122		
45	Brownrigg	BRGCBS-001	Old Man Dillon	B,4:1	j
Old Man and the Old Woman, The		r	Composer: 6		
			Collection: 150, 153, 158		
5	Celtic	SCX-58	Old Man & the Old Woman, The	B,3:3	r
19	Rounder	7008	Old Man and the Old Woman, The	B,5:3	r
Old Memory		j	Composer: 6		
			Collection:		
8	*no label name	JC-124	Old Memory	B,3:2	j
Old Red Barn, The		j	Composer: 6		
			Collection: 107, 150, 158		
40	Banff	RBS-1263	Old Barn	B,6:2	j
40	Banff	RBS-1194	Old Red Barn	B,1:2	j
Old Rose		w	Composer: 6		
			Collection:		
13	Audat	477-9050	Old Rose**	B,1:1	w
13	Audat	477-9077	Old Rose**	A,1:1	w
13	Liberty	L.M. 903	Old Rose	A,2:1	w
Old Southern		w	Composer: 6		
			Collection: 139		
13	Audat	477-9088	Old Southern	B,1:1	w
15	Banff	RBS-1245	Old Southern	A,4:1	w
15	Celtic	SCX-59	Old Southern	A,4:1	w
15	Rodeo	RLP-101	Old Southern	A,4:1	w

Old Time Wedding		r	Composer: 6	
2	Dab	Dab-1985	Collection: 69	
			Old Time Wedding	B,3:5 r
Old Timer		r	Composer: 6	
21	Celtic	CX-41	Collection:	
			Old Timer	B,6:3 r
Old Victoria, The		w	Composer: 6	
45	Brownrigg	BRG-005	Collection:	
			Old Victoria, The	A,3:1 w
Old Willie Hunter		r	Composer: 6	
8	*no label name	JC-125	Collection:	
			Old Willie Hunter	A,3:3 r
Olive Branch		h	Composer: 6	
			Collection: 18	
8	*no label name	JC-124	Olive Branch	A,1:5 h
45	Glencoe	GMI-001	Olive Branch	A,4:3 h
One for Jeffy**		s	Composer: 189	
			Collection:	
42	*no label name	WRC1-4689	One for Jeffy	A,2:1 s
Orange Rogue, The		j	Composer: 6	
			Collection: 33	
44	Celtic	CX-43	Orange Rogue, The	B,1:2 j
Orange and Blue		j	Composer: 6	
			Collection: 1(s or j), 4(s), 7,	
			20, 22(s), 74, 75, 93,	
			111(i), 134(s)	
2	Dab	Dab-1985	Orange and Blue	B,4:2 j
13	Audat	477-9010	Orange and Blue**	A,6:1 j
44	Celtic	CX-43	Orange and Blue	A,2:1 j
			(Medley)	
Orcadian, The		i	Composer: 145	
			Collection:	
10	Inter Media	WRC1-1546	Orcadian, The	B,2:1 i

Oriental		h	Composer: 6		
			Collection: 6		
45	Glencoe	GMI-001	Oriental	A,4:1	h
Our Highland Queen		a	Composer: 6		
			Collection: 1, 7, 17, 23, 43		
42	*no label name	WRC1-4689	Highland Queen	B,3:1	a
12	Hit Records	PLP-1012	Our Highland Queen	A,4:1	a
25	Celtic	CX-1	Our Highland Queen	A,1:1	a
42	Lismór	LIFL-7012	Our Highland Queen	B,3:1	a
Over the Cabot Trail		j	Composer: 2		
			Collection: 137		
54	Rounder	7011	Over the Cabot Trail	B,1:3	j
Owney's Best		j	Composer: 6		
			Collection:		
34	Rounder	7005	Owney's Best	B,4:1	j
Oyster Wife's Rant, The		r	Composer: 6		
			Collection: 1, 3, 20		
29	Banff	RBS-1066	Oyster Rant, The	B,2:3	r
Pacific Slope		r	Composer: 6		
			Collection: 6, 145, 159		
22	Copley	8-501	Pacific Slope	B,2	h
Paddy Whack		j	Composer: 6		
			Collection: 6, 25, 33, 74, 78, 82, 88, 122, 142, 150		
68	Solar Audio	WRC1-5603	Paddy Whack	B,1:2	j
5	Celtic	SCX-58	Paddy Whack	B,8:1	j
Paddy in the London		j	Composer: 6		
			Collection:		
44	Buckshot	BT-9005	Paddy in the London	B,5:2	j

Paddy on the Turnpike			r	Composer: 6	
				Collection: 3, 6, 20, 24, 51,	
				77, 91, 138, 145, 147	
4	Columbia	33520-F		Paddy on the Turnpike	A:1 r
4	Shanachie	CB-1		Paddy on the Turnpike	B,3:1 r
12	Rounder	7001		Paddy on the Turnpike	A,3:3 r
13	Audat	477-9088		Paddy on the Turnpike	B,2:1 r
28	C.B. Magazine 1	no number		Paddy on the Turnpike	A,3:6 r
47	Celtic	CX-48		Paddy on the Turnpike	B,5:3 r
47	Rodeo	RLP-27		Paddy on the Turnpike	B,5:3 r
13	Audat	477-9010		Paddy on the Turnpike**	B,12:1 r
Pamela Campbell's			j	Composer: 7	
				Collection:	
8	*no label name	JC-125		Pamela Campbell's	A,4:1 j
Paps of Glencoe, The			m	Composer:	
				Collection:	
15	C.B. Magazine 3	no number		Paps of Glencoe, The	A,4:1 m
Paresis			r	Composer: 6	
				Collection: 142	
48	C.C.B. Press	CCBP-1001		Paresis	A,4:6 r
Parry Sound			r	Composer: 6	
				Collection: 153, 158	
63	Banff	RBS-1084		Parry Sound	B,5:1 r
63	Banff	RBS-1194		Parry Sound	B,8:1 r
Passion Flower			h	Composer: 6	
				Collection: 6	
10	Inter Media	WRC1-1546		Passion Flower	B,5:3 h
48	C.C.B. Press	CCBP-1001		Passion Flower	A,4:2 h
54	Rounder	7011		Passion Flower	B,2:5 h

Pat Terill's Taxi	j	Composer: 11	
5 Celtic	SCX-58	Collection: 103	
		Pat Trail Taxi	B,5:3 j
Pat Willmont's	r	Composer: 6	
8 *no label name	JC-126	Collection:	
		Pat Willmont's	A,2:4 r
Pat's Parlour	j	Composer: 6	
8 *no label name	JC-127	Collection: 77	
		Pat's Parlour	A,1:1 j
Patricia Willmot's	r	Composer: 127	
23 *no label name	WRC1-5562	Collection:	
		Patricia Willmot's	B,2:3 r
Patricia's	h	Composer: 6	
34 *no label name	WRC1-2733	Collection:	
		Patricia's	A,5:1 h
Patrick Duff	s	Composer: 6	
21 Celtic	CX-41	Collection:	
		Patrick Duff	A,6:2 s
Patrick's	j	Composer: 6	
44 Buckshot	BT-9005	Collection:	
		Patrick's	B,2:2 j
Paul Wallace	r	Composer: 6	
5 Celtic	SCX-58	Collection:	
		Paul Wallace	B,2:1 r
Paulette Bissonette's	s	Composer: 7	
8 *no label name	JC-127	Collection:	
		Paulette Bissonette's	A,3:2 s
Peggy Menzies	r	Composer: 6	
29 Banff	RBS-1066	Collection: 1, 3	
33 Topic	12-TS-354	Peggy Menzie	B,5:3 r
		Peggy Menzies	A,5:8 r

Peggy up the Barn		r	Composer: 6	
			Collection: 40	
37	Banff	RBS-1051	Peggy's in the Barn	B,1:2 r
37	Rodeo	RO-192	Peggy's on the Barn	A:2 r
37	Banff	RBS-1246	Peggy's on the Barn	A,1:2 r
Peggy's		j	Composer: 40	
			Collection:	
28	C.B. Magazine	1 no number	Peggy's	A,2:1 j
Penny Hill		j	Composer: 66	
			Collection:	
34	Rounder	7005	Penny Hill	B,4:3 j
Percy Peter's**		r	Composer: 60	
			Collection:	
34	*no label name	CLM-1006	Percy Peter's	B,1:3 r
Percy Peter's**		r	Composer: 60	
			Collection:	
34	*no label name	CLM-1006	Percy Peter's	B,1:2 s
Peridot		m	Composer: 19	
			Collection:	
10	Rounder	7012	Peridot	B,4:1 m
Perrle Werrie		r	Composer: 6	
			Collection: 1, 3, 124	
33	Topic	12-TS-354	Perrle Werrie	A,5:5 r
48	World	WRC1-1273	Perrle Werrie, The	B,3:10 r
Perriwig		r	Composer: 6	
			Collection: 2, 3, 40	
39	S. Fraser Coll.	no number	Periwig	D,10:2 r
29	Banff	RBS-1066	Perwig	B,5:4 r
Perth Assembly		r	Composer: 135	
			Collection: 1, 3, 39, 79, 82,	
			93, 100	
15	Celtic	CX-34	Perth Assembly	B,6:3 r
15	Rodeo	CCLP-2002	Perth Assembly	A,6:3 r
15	Rodeo	RO-127	Perth Assembly	A:3 r
45	Brownrigg	BRG-012	Perth Assembly	B,8:3 r

Perthshire Hunt
(or Perth Hunt)

r Composer: 176
Collection: 1, 3, 7, 18, 17,
43, 51, 53, 74, 79, 93,
100, 110, 118

37	Banff	RBS-1246	Perth Hunt	B,5:3	r
37	Rodeo	RQ-163	Perth Hunt	B:3	r
47	Celtic	CX-20	Perthshire Hunt	B,1:3	r

Pete's k Composer: 6
Collection:
13 Audat 477-9032 Pete's** A,3:1 k

Peter Baillie s Composer: 5
Collection: 1, 3, 7, 17, 24,
38, 53, 74
34 CLM Records CLM-1001 Peter Bailey A,3:2 s
25 Celtic 024 Peter Bailley B:1 s

Peter Baillie's Wife j Composer: 6
Collection: 7, 17, 74, 75
23 Solar SAR-A-017 Peter Baillie's Wife A,2:1 j

Peter Martin j Composer: 11
Collection: 103
5 Celtic SCX-58 Peter Martin A,2:3 j

Peter Milne's s Composer: 6
Collection:
26 Celtic CX-11 Peter Milne's B,3:2 s
26 Celtic SCX-57 Peter Milne's B,2:2 s

Peter Warner's j Composer: 54
Collection:
30 Ceilidh CLP-1001 Peter Warner's B,2:1 j

Phone's Lodge s Composer: 6
Collection:
8 *no label name JC-127 Phone's Lodge A,5:1 s

Plaistrd, The j Composer: 6
Collection:
22 Rodeo RLP-59 Plaistrd, The A,2:2 j

Picnic		r	Composer: 6		
			Collection: 6, 54		
16	Decca	14005	Picnic	B:2	r
45	Stepping Stone	STP-001	Picnic	B,5:1	r
54	Rounder	7011	Picnic	B,5:5	r
45	Glencoe	GMI-001	Picnic, The	B,1:1	r
Pigeon on the Gate		r	Composer: 138		
			Collection: 6, 33, 41, 51, 53, 69, 77, 92, 122, 147		
5	Celtic	SCX-58	Pigeon On the Gate	A,1:2	r
16	Decca	14024	Pigeon on the Gate	B:3	r
19	Boat	BDS-7231	Pigeon on the Gate**	B,4:4	r
21	Celtic	CX-29	Pigeon on the Gate	A,4:2	r
21	Celtic ^o	CX-51	Pigeon on the Gate	B,7:2	r ^o
Pink Rose, The		p	Composer: 73		
			Collection:		
45	Brownrigg	BRGCBS-001	Pink Rose	A,6:2	p
Pipe Slang		r	Composer: 6		
			Collection: 2, 3, 20, 50		
66	S. Fraser Coll.	no number	Pipe Slang	C,8:3	r
Pipe on the Hob		j	Composer: 6		
			Collection: 33, 122, 147		
44	Point	P-234	Pipe on the Hob	B,4:1	j
Piper Campbell's		j	Composer: 192		
			Collection:		
68	Solar Audio	WRC1-5603	Piper Campbell's	A,4:2	j
Piper's Whim, The		j	Composer: 6		
			Collection: 35		
3	*no label name	CCR-9067	Piper's Whim, The	A,1:1	j
Plains of Boyle, The		h	Composer: 6		
			Collection: 91, 122		
15	Rodeo	RLP-1	Plains of Boyle	A,4:1	r
15	Celtic	CX-34	Plains of Boyle, The	A,4:1	h

Poet's Grave, The

Composer: 6

Collection: 2

65 S. Fraser Coll. no number Poet's Grave, The A,3:1 a

Pointe au Pic

r

Composer: 6

Collection: 150

13 Audat 477-9050 Pointe au Pic** A,6:1 r

71 Solar SAR-2016 Pointe au Pic A,3:2 r

Polka Number Three

p

Composer: 6

Collection:

24 Celtic 013 Polka Number Three A:1 p

Polo March

p

Composer: 6

Collection:

15 Celtic CX-34 Polo March B,2:2 p

15 Rodeo CCLP-2002 Polo March A,2:2 p

15 Rodeo RLP-1 Polo March B,2:2 p

15 Rodeo RO-11 Polo March A:2 p

Pond's Road, The**

r

Composer: 1

Collection:

53 C.B.C. LM-470 Pond's Road, The A,6:2 r

Poor Girl

w

Composer: 195

Collection: 149

62 Celtic CX-5 Poor Girl B,4:1 w

Pop Corn

r

Composer: 6

Collection:

32 Celtic CX-4 Pop Corn B,3:1 r

Poppy Leaf, The

h

Composer: 6

Collection: 6

15 Celtic CX-34 Poppy Leaf A,2:1 h

15 Rodeo RLP-1 Poppy Leaf A,2:1 h

15 Rodeo RO-170 Poppy Leaf, The A:1 h

Portland Fancy

j

Composer: 64

Collection: 139 (h)

34 Rounder 7005 Portland Fancy B,1:1 j

Portree Bay	j	Composer: 6		
22 Celtic	CX-28	Collection:	Portree Bay	A.1:1 j
Pottinger's	r	Composer: 177		
8 Rounder	7003	Collection: 66, 93	Pottinger's	A.1:3 r
Pr. Charlie's Welcome to the Isle of Skye	m	Composer: 6		
20 Celtic	028	Collection: 1	Pr. Charlie's	B:1 m
			Welcome to the Isle of Skye	
20 Shanachie	14002		Pr. Charlie's	A.5:1 m
			Welcome to the Isle of Skye	
President Garfield's	h	Composer: 6		
19 Rounder	7008	Collection: 6, 20, 147	President Garfield	A.3:3 h
40 Celtic	CX-26		President	B.6:1 h
			Garfield's	
45 Glencoe	GMI-001		President	B.5:3 h
			Garfield's	
President Grant's	h	Composer: 6		
8 *no label name	JC-126	Collection: 6	President Grant	B.1:3 h
11 Celtic	009		President Grant	B:2 h
11 Shanachie	14001		President Grant	A.1:2 h
30 *no label name	SLM-1001		President Grant	B.4:2 h
Pretty Lass	h	Composer: 6		
39 Celtic	CX-35	Collection:	Pretty Lass	B.4:1 h
Pretty Maggie Morrissey	h	Composer: 6		
15 C.B. Magazine 3 no number		Collection: 122	Pretty Maggie	B.4:2 h

Pretty Peggy r Composer: 6
Collection: 1, 3, 17, 33, 51,
76, 77, 82, 93, 109, 110, 122
26 Celtic CX-11 Pretty Peg A,5:3 r
40 Celtic 039 Pretty Peggy A:2 r
48 World WRC1-1273 Pretty Peggy A,2:8 r

Primrose Lassies r Composer: 6
Collection: 69
28 C.B. Magazine 1 no number Primrose Lassies B,2:4 j

Prince Albert's s Composer: 6
Collection: 8, 36, 53(h),
153(h), 158(h)
22 Celtic CX-42 Prince Albert B,5:2 s
40 Celtic CX-28 Prince Albert's A,3:3 h
40 Celtic SCX-57 Prince Albert's B,6:2 h

Prince Arthur's First j Composer: 6
Collection: 69
21 Celtic CX-29 Prince Arthur's A,3:2 j

Prince Charles's Last View of Scotland a Composer: 6
Collection: 2, 93,
35 S. Fraser Coll. no number Prince Charles's D,4:1 a
Last View of
Scotland

Prince Charlie r Composer: 5
Collection: 2, 3, 74
67 S. Fraser Coll. no number Prince Charles B,13:2 r
Celtic SCX-56 Prince Charlie B,6:3 r
12 Rounder 7004 Prince Charlie B,1:4 r
25 Celtic 024 Prince Charlie B:3 r
28 Topic 12-TS-354 Prince Charlie A,2:5 r

Prince of Wales' r Composer: 6
Collection: 17, 36(h), 106
34 *no label name WRC1-2733 Prince of Wales, A,1:4 r
The

Princess Alice's.

21 Celtic

j Composer: 6
Collection:
CX-29 Princess Alice's. A,3:3 j
The

Princess Florence's

2 Dab
41 Rounder
54 Rounder

j Composer: 2
Collection: 137
Dab-1985 Princess Florence's B,4:4 j
7006 Princess Florence's A,5:2 j
7011 Princess Florence's B,4:2 j

Princess Margaret's

30 Ceilidh

j Composer: 50
Collection:
CLP-1001 Princess Margaret's A,2:2 j

Princess Royal

62 Celtic

a Composer: 6
Collection: 17, 124
CX-5 Princess Royal A,3:1 a

Prof. Hans Kung's
Visit to Cape Breton**

34 *no label name

a Composer: 60
Collection:
CLM-1006 Prof. Hans Kung's B,3:1 a
Visit-to-Cape
Breton

Professor Blackie

12 Hit Records
40 Celtic

a Composer: 5
Collection: 7, 43
PLP-1012 Professor Blackie A,4:2 a
CX-26 Professor Blackie A,1:1 a

Put Me in the Big
Chest (or Cuir Chista
Mhoir Mi)

54 Rounder
48 World

r Composer: 17
Collection: 1, 69, 84
7011 Big Coffin A,5:4 r
WRC1-1273 Cuir Chista Mhoir A,4:2 r
Mi
7001 Put me in the Box A,5:2 r

Put Out the Fire

16 Decca

r Composer: 6
Collection: 69
14006 Put Out the Fire A:3 r

Put on the Steam

r	Composer: 6		
	Collection:		
39 Celtic	057	Put on the Steam	A:2 r

Quay Side, The

h	Composer: 6		
	Collection:		
15 Banff	RBS-1245	Quay Side	A.3:1 h
15 Celtic	SCX-59	Quay Side	A.3:1 h
15 Rodeo	RLP-101	Quay Side	A.3:1 h

Queen of May, The

r	Composer: 6		
	Collection: 33, 51, 122		
44 Rodeo	RLP-47	Queen of May, The	A.4:2 r

Queen's Welcome to
Deeside, The

s	Composer: 6		
	Collection:		
21 Celtic	CX-29	Queen's Welcome to Deeside, The	A.4:1 s
21 Celtic	CX-51	Queen's Welcome to Deeside, The	B.7:1 s

Queen's Welcome to
Invercauld, The

m	Composer: 5		
	Collection: 7, 17, 43		
40 Celtic	CX-26	Queen's Welcome to Invercauld, The	B.1:1 m

Queenie

s	Composer: 5		
	Collection:		
45 Brownrigg	BRG-012	Queenie	B.3:1 s
45 Brownrigg	BRG-013	Queenie**	A.5:1 s

Quick Step

j	Composer: 6		
	Collection:		
29 Celtic	CX-14	Quick Step, The	B.3:2 j

Races at Carrick, The

j	Composer: 6		
	Collection: 33, 51, 122		
8 *no label name	JC-127	Races at Carrick, The	A.4:2 j
68 Solar Audio	WRC1-5603	Races at Carrick, The	A.2:3 j

Rachel Rae	r	Composer: 174	
		Collection: 3, 36, 41, 53, 74,	
		79, 82, 93, 100, 109	
45 Stepping Stone	STP-001	Rachael Rae	B,5:4 r
22 Celtic	020	Rachel Rae	A:3 r
45 Glencoe	GMI-001	Rachel Rae	B,1:4 r

Rafferty		Composer: 6	
(or Paddy O'Rafferty)	j	Collection: 142	
4 Celtic	SCX-57	Rafferty	A,1:2 j

Ragtime Annie	h	Composer: 6	
		Collection: 141, 145, 147,	
13 Audat	477-9010	Ragtime Annie**	B,5:1 h
13 Liberty	L.M. 903	Ragtime Annie	B,5:1 h

Raigmore House	r	Composer: 48	
		Collection:	
22 Celtic	CX-28	Raigmore's House	B,4:3 r
29 Banff	RBS-1247	Raigmore House	A,3:3 r
29 Celtic	CX-36	Raigmore House	A,3:3 r
45 Brownrigg	BRG-012	Raigmore House	A,8:3 r
45 Brownrigg	BRG-013	Raigmore House**	A,6:3 r

Rakes of Kildare, The		Composer: 6	
(or Galbally Farmer)	j	Collection: 6, 51, 56, 90,	
		92, 135, 147	
3 Dab	Dab-3-26-1	Rakes of Kildare,	A,1:2 j
		The	

Rambler	j	Composer: 6	
		Collection:	
44 Rodeo	RO-110	Rambler	A:2 j

Rambling Pitchfork		Composer: 6	
(or Fisherman's Widow)	j	Collection: 74, 90	
23 *no label name	WRC1-5562	Rambling Pitchfork	B,3:1 j

Randall's	h	Composer: 6	
		Collection: 6	
12 *no label name	PLP-1057	Randall's	B,4:3 h

Randy Wives of Greenlaw, The

		r	Composer: 6	
			Collection: 6, 36, 50	
10	Rounder	7012	Randy Wife of Greenlaw	A,6:3 r
22	C.B. Magazine 2	no number	Randy Wife of Greenlaw	A,1:3 r

Ray Mac

		m	Composer: 63	
			Collection:	
69	*no label name	MMC-1001-BS	Ray Mac	B,4:1 m

Raylene Rankin's

		b	Composer: 192	
			Collection:	
68	Solar Audio	WRC1-5603	Raylene Rankin's	B,5:1 b

Real Thing, The

		h	Composer: 6	
			Collection: 33, 122, 142(j)	
39	Celtic	047	Real Thing, The	B:1 h

Recluse, The

		h	Composer: 6	
			Collection:	
34	*no label name	WRC1-2733	Recluse, The	B,3:4 h

Red Coat, The

		r	Composer: 6	
			Collection: 1(s), 5(m), 86(m)	
34	*no label name	CLM-1006	Red Coat, The	A,5:3 r

Red Fiddle, The

		r	Composer: 6	
			Collection:	
16	Decca	14008	Red Fiddle, The	B:2 r

Red Lion, The

		h	Composer: 6	
			Collection: 6, 40, 147	
45	Brownrigg	BRQ-013	Red Lion**	A,4:1 h
45	Brownrigg	BRQ-005	Red Lion, The	B,5:1 h

Red Mill, The**

		r	Composer: 9	
			Collection: 64	
45	Glencoe	GMI-001	Red Mill	B,6:2 r
12	*no label name	PLP-1057	Red Mill, The	B,5:3 r

Red Robin, The

Composer: 1
Collection:

34 *no label name WRC1-2733 Red Robin, The B,2:2 j

Red Shoes, The

Composer: 1
Collection: 8

15	Rodeo	CCLP-2002	Red Shoes	A,3:3	r
15	Rodeo	RLP-1	Red Shoes	B,3:3	r
15	Rodeo	RO-120	Red Shoes	A:3	r
19	Rounder	7008	Red Shoes	B,5:2	r
25	Celtic	022	Red Shoes	B:3	r
48	C.C.B. Press	CCBP-1001	Red Shoes	B,3:7	r
15	Celtic	CX-34	Red Shoes, The	B,3:3	r

Reed's Favourite

Composer: 6
Collection: 6

15	Rodeo	RO-149	Reed's Favorite	B:1	r
15	C.B. Magazine 3	no number	Reed's Favourite	A,8:1	h

Reefed Man's'il, The

Composer: 6
Collection:

26 Celtic CX-11 Reefed Man's'il, The A,4:3 r

Reel O'Tulloch, The

Composer: 6

Collection: 1, 3, 4, 7, 17, 22,
35, 44, 55, 73, 74, 79, 82,
83, 84, 87, 89, 93, 109, 110,
111, 125, 131, 132

18	Celtic	CX-45	Reel O'Tulloch, The	A,4:2	r
34	*no label name	CLM-1005	Reel of Tulloch	B,1:1	r

Reel of Cluny, The

Composer: 48
Collection: 19, 78

22	Rodeo	RO-154	Reel of Cluny	B:2	r
31	Glencoe	GMI-002	Reel of Cluny	B,1:2	r

Reeves

Composer: 6
Collection:

44 Buckshot BT-9005 Reeves B,6:1 r

Regina Stubbart

Composer: 63
Collection:

34 *no label name CLM-1005 Regina Stubbart B,2:3 j

69	*no label name	MMC-1001-BS	Regina Stubbett	A.4:2	j
12	*no label name	PLP-1057	Regina Stubbett's	B.1:1	j

Reichswall Forest

r

Composer: 1

Collection:

19	Boat	BOS-7231	Reichswall Forest	A.1:1	r
28	C.B. Magazine 1	no number	Reichswall Forest	B.5:6	r
34	*no label name	CLM-1006	Reichswall Forest	B.2:2	r

Rendezvous, The

r

Composer: 6

Collection: 2, 3, 20, 40

29	S. Fraser Coll.	no number	Rendezvous, The	C.10:3	r
45	Brownrigg	BROCBS-001	Rendezvous, The	B.6:3	r
47	Celtic	CX-20	Rendezvous, The	A.5:3	r

Return from India

r

Composer: 6

Collection: 74

19	Rounder	7008	Return from India	B.2:4	r
45	Glencoe	GMI-001	Return from India	B.1:3	r
45	Stepping Stone	STP-001	Return from India	B.5:3	r
22	Celtic	CX-42	Return to India	B.4:2	r

Rev. John Angus Rankin

s

Composer: 2

Collection:

54	Rounder	7011	Rev. John Angus Rankin	B.3:1	s
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Rhea Steele and Ann
Marie MacDonald

* j

Composer: 29

Collection:

19	Rounder	7008	Rhea Steele and Ann Marie MacDonald	A.4:1	j
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Riddrie

s

Composer: 6

Collection: 77

15	Celtic	CX-17	Riddrie	A.1:2	s
15	Celtic	SCX-53	Riddrie	A.1:2	s

Riding on a Hand Car

j

Composer: 6

Collection:

3	Dab	Dab-3-26-1	Riding on a Hand car	B.3:1	j
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Rights o' Man, The

r

Composer: 6

Collection: 17, 36(h), 51(h),
53(h), 76(h), 77(h), 91(h),
93, 147

24 Celtic

012

Rights o' Man, The B:1 r

15 Banff

RBS-1245

Rights of Man B,4:2 r

15 Celtic

SCX-59

Rights of Man B,4:2 r

15 Rodeo

RLP-101

Rights of Man B,4:2 r

60 Shag Rock

SOTH-0001

Rights of Man, The B,4:2 r

Rinettan's Daughter

s

Composer: 6

Collection: 2, 3, 20, 50

66 S. Fraser Coll.

no number

Rinettan's Daughter C,8:2 s

Rink, The

h

Composer: 6

Collection: 36

34 "no label name"

WRC1-2733

Rink, The A,5:2 h

River Bend, The

j

Composer: 1

Collection:

34 Rounder

7005

River Bend B,1:3 j

River Bend, The

j

Composer: 1

Collection:

41 Rounder

7006

River Bend, The B,6:2 j

Roache's Road

s

Composer: 1

Collection: 28

22 Celtic

CX-42

Roache's Road B,2:1 s

Road to Arasaig

s

Composer: 6

Collection: 69

47 Celtic

CX-20

Road to Arasaig B,3:1 s

47 Celtic

SCX-57

Road to Arasaig A,10:1 s

Road to Skye, The

j

Composer: 6

Collection: 69

37 Rodeo

RO-118

Road to Skye A:3 j

45 Glencoe

GMI-001

Road to Skye B,2:3 j

Road to St. Rose, The	h	Composer: 6	
7 Celtic	006	Collection:	
		Road to St. Rose, The	B:1 h
7 Decca	14031	Road to St. Rose, The	B:1 h
Road to the Island Forge	?	Composer: 6	
13 Audat	477-9077	Collection:	
		Road to the Island Forge**	B,2:1 ?
Road to the Isles, The	m	Composer: 6	
13 Liberty	L.M. 903	Collection: 4, 5, 45, 86, 91, 126	
		Road to the Isles, The**	B,2:1 m
Roaring Mary	r	Composer: 6	
44 Rodeo	RLP-47	Collection:	
		Roaring Mary	A,6:2 r
Roaring River	s	Composer: 6	
10 Rounder	7012	Collection: 3	
		Roaring River	B,7:2 s
Rob MacNeil	j	Composer: 104	
25 Celtic	037	Collection:	
		Rob MacNeil	B:2 j
Rob and Lugl	s	Composer: 6	
3 Dab	Dab-3-26-1	Collection: 20	
		Rob and Lugl	A,5:2 s
Robert Cormack of Aberdeen	s	Composer: 65	
34 Rounder	7005	Collection: 39	
		Robert Cormack, Aberdeen	B,3:1 a
23 -no label name	WRC1-5562	Robert Cormack, Aberdeen	A,5:1 s

Robert Menzie's	s	Composer: 6		
22 Rodeo	RLP-108	Collection: 3, 20	Robert Menzie's	B,2:2 s
Robert Stubbart	r	Composer: 28		
89 *no label name	MMC-1001-BS	Collection:	Robert Stubbart	A,1:2 r
Robert Williams	s	Composer: 6		
26 Celtic	038	Collection:	Robert Williams	A:1 s
Robin's Nest, The	j	Composer: 6		
47 Celtic	CX-20	Collection: 87	Robin's Nest, The	B,5:2 j
Rocket, The	h	Composer: 6		
19 Rounder	7008	Collection: 50, 53	Rocket, The	B,2:2 h
41 Rounder	7006		Rocket, The	A,2:2 h
Rod A.	r	Composer: 62		
34 *no label name	CLM-1005	Collection:	Rod A.	B,1:3 r
Roddie MacDonald's	s	Composer: 9		
34 CLM Records	CLM-1001	Collection: 64, 83	Roddie MacDonald's	A,1:1 s
34 Rounder	7005		Roderick MacDonald's	A,2:2 s
Rodie the Plumber	r	Composer: 11		
5 Celtic	SCX-56	Collection:	Rodie the Plumber	B,1:4 r
Rolling off a Log	j	Composer: 6		
2 Dab	Dab-1985	Collection: 6	Rolling off a Log	B,4:1 j
3 Dab	Dab-3-26-1		Rolling off a Log	A,4:1 j
47 Celtic	CX-48		Rolling off the Log	A,2:1 j
47 Celtic	SCX-53		Rolling off the Log	A,8:1 j
47 Rodeo	RLP-27		Rolling off the Log	A,2:1 j

Ronald's Favorite	r	Composer: 6	
		Collection:	
25 Celtic	CX-23	Ronald's Favorite	A,1:3 r
25 Celtic	SCX-57	Ronald's Favorite	B,1:3 r
Rose Acre	1	Composer: 5	
		Collection: 42, 93	
8 *no label name	JC-127	Rose Acre	B,3:1 1
Rose Wood	j	Composer: 5	
		Collection: 34(No.4), 43	
25 Celtic	034	Rosewood	A:2 j
34 Rounder	7005	Rosewood	B,1:2 j
Rose of Tralee, The	a	Composer: 6	
		Collection: 102	
15 C.B. Magazine 3	no number	Rose of Tralee, The	B,5:1 a
Rosebud of Allanvale, The	a	Composer: 5	
		Collection: 5, 34(No.9), 43, 93	
22 Celtic	CX-28	Rosebud of	A,3:1 a
		Allanvale	
10 Rounder	7012	Rosebud of	B,5:1 a
		Allanvale, The	
Rosewood's Dirk, The	s	Composer: 6	
		Collection: 17	
21 Celtic	CX-41	Rose Wood Dirk	B,6:1 s
15 Celtic	CX-44	Rosewood Dirk, The	B,1:1 s
Ross	r	Composer: 6	
		Collection: 6	
8 *no label name	JC-125	Ross	A,1:2 r
Rothiemurchus Rant	s	Composer: 6	
		Collection: 1, 3, 5, 16, 17,	
		35, 50, 74, 79, 86	
39 Celtic	CX-35	Rathiemurchus Rant	A,5:1 s
11 Decca	14004	Rothermurches Rant	B:1 s
11 Shanachie	14001	Rothermurches Rant	B,1:1 s
28 C.B. Magazine 1	no number	Rothiemucus Rant	A,5:2 s
8 Rounder	7003	Rothiemurchus Rant	A,6:2 s
39 U.C.G.B. Press	UCCBP-1007	Rothiemurchus Rant	A,1:2 s

30	*no label name	SLM-1001	Rothiemurcus Rant	A,3:2	s
Rough Diamond			j	Composer: 6	
				Collection: 6	
8	*no label name	JC-125	Rough Diamond	B,3:2	j
Rover's Return, The			j	Composer: 6	
				Collection: 69	
29	Celtic	SCX-57	Rover's Return	B,3:2	j
29	Celtic	CX-14	Rover's Return; The	A,1:2	j
Rover, The			s	Composer: 6	
				Collection: 2, 3, 77	
33	S. Fraser Coll.	no number	Rover, The	B,1:2	s
Rowan Tree			a	Composer: 6	
				Collection: 51, 78, 101	
10	Inter Media	WRC1-759	Rowan Tree	B,6:2	a
Royal Irish, The			j	Composer: 6	
				Collection: 51, 88	
22	Celtic	CX-42	Royal Irish	A,1:3	j
22	C.B. Magazine 2	no number	Royal Irish, The	B,9:3	j
Royal Scottish Pipers Society, The			m	Composer: 192	
				Collection: 87	
68	Solar Audio	WRC1-5603	Royal Pipers, The	A,3:1	m
Royal Stewart Tartan			r	Composer: 6	
				Collection:	
26	Rodeo	RLP-75	Royal Stewart Tartan	A,4:2	r
Rubber Dolly			?	Composer: 6	
				Collection:	
13	Audat	477-9010	Rubber Dolly**	B,4:1	?
Rum and Onions			j	Composer: 6	
				Collection: 6	
68	Solar Audio	WRC1-5603	Rum and Onions	B,1:3	j

Ruth MacDonald r Composer: 6
Collection:
29 U.C.C.B. Press UCCBP-1007 Ruth MacDonald A.4:5 r

Sailor's Wife j Composer: 6
Collection: 74
15 C.B. Magazine 3 no number Sailor's Wife A.11:2 j
15 Rodeo RO-144 Sailor's Wife A:2 j

Sally Growler h Composer: 6
Collection: 6
8 *no label name JC-123 Sally Growler A.4:3 h
39 U.C.C.B. Press UCCBP-1007 Sally Growler B.6:3 h
26 Rodeo RLP-75 Sally Growler B.1:3 r

Sally's j Composer: 9
Collection: 84
29 Celtic CX-14 Sally's B.1:2 j

Salute to Boston j Composer: 6
Collection:
15 Banff RBS-1245 Salute to Boston B.1:1 j
15 Celtic SCX-59 Salute to Boston B.1:1 j
15 Rodeo RLP-101 Salute to Boston B.1:1 j
(Selection of
Jigs)

Salute to the Clans s Composer: 7
Collection:
8 *no label name JC-125 Salute to the Clans B.4:1 s

Sandy Cameron r Composer: 107
Collection: 4, 5, 43, 58, 69
52 Celtic 043 Sandy Cameron B:2 r
52 Celtic CX-1 Sandy Cameron A.5:2 r
52 Celtic CX-51 Sandy Cameron B.6:2 r
40 Celtic 033 Sandy Cameron A:2 s
13 Audat 477-9010 Sandy Cameron's** A.12:1 r

Sandy F. Skinner r Composer: 6
Collection: 39
15 C.B. Magazine 3 no number Sandy F. Skinner A.2:2 r
15 Celtic 042 Sandy F. Skinner A:2 r

20	Celtic	044	Sandy Skinner	B:3	r
20	Celtic	CX-1	Sandy Skinner	A.4:3	r
20	Celtic	SCX-57	Sandy Skinner	A.7:3	r
Sandy Gordon.					
		r	Composer: 6		
			Collection:		
26	Rodeo	RLP-75	Sandy Gordon	A.3:2	r
Sandy MacInnis					
		r	Composer: 2		
			Collection: 137		
54	Rounder	7011	Sandy MacInnis	B.5:4	r
Sandy MacIntyre's					
		m	Composer: 2		
			Collection: 137		
48	Inter Media	WRC-160	Sandy MacIntyre's	A.1:1	m
61	Apex	AL7-1650	Sandy MacIntyre's	B.1:1	m
Sandy MacIntyre's					
		r	Composer: 54		
			Collection:		
30	Ceilidh	CLP-1001	Sandy MacIntyre's	B.1:3	r
Sandy MacIntyre's					
Trip to Boston					
		r	Composer: 7		
			Collection:		
8	Rounder	7003	Sandy MacIntyre's	B.5:2	r
			Trip to Boston		
26	Topic	12-TS-353	Sandy MacIntyre's	A.6:6	r
			Trip to Boston		
41	Rounder	7006	Sandy MacIntyre's	A.1:1	r
			Trip to Boston		
48	C.C.B. Press	CCBP-1001	Sandy MacIntyre's	B.3:8	r
			Trip to Boston		
Sandy MacLean's Dream					
		j	Composer: 18		
			Collection: 8		
48	C.C.B. Press	CCBP-1001	Sandy MacLean's	B.1:4	j
			Dream		
Sandy McGaff					
		j	Composer: 6		
			Collection: 69		
30	*no label name	SLM-1001	Sandy McGaff	A.2:2	j

Sandy is my Darling		r	Composer: 6	
			Collection: 3, 78, 124	
33	Topic	12-TS-353	Sandy is My Darling B.3:5	r
39	Celtic	057	Sandy is my Darling A:3	r
45	Glencoe	GMI-001	Sandy is my Darling A.5:2	r
Saratoga		h	Composer: 6	
			Collection: 6(r), 20	
23	*no-label name	WRC1-5562	Saratoga	B.6:3 h
45	Brownrigg	BRG-005	Saratoga	B.5:2 h
45	Brownrigg	BRG-013	Saratoga**	A.4:2 h
Saskatoon		k	Composer: 6	
			Collection:	
63	Banff	RBS-1084	Saskatoon	A.4:1 k
Scholar, The		r	Composer: 6	
			Collection: 33(h), 51(h), 74,	
			90, 122	
16	Decca	14017	Schollar, The	B:2 r
Scollaway Voe		w	Composer: 42	
			Collection: 97	
10	Inter Media	WRC1-1546	Scallaway Voe	A.4:2 w
Scotch Cove		j	Composer: 6	
			Collection:	
15	Celtic	CX-44	Scotch Cove	A.2:2 j
Scots Guards		m	Composer: 6	
			Collection:	
26	Rodeo	RLP-75	Scots Guards	B.6:1 m
Scotsman Over the Border, The		j	Composer: 6	
			Collection:	
8	*no label name	JC-127	Scotsman Over the Border, The	A.4:3 j
Scotsville		r	Composer: 6	
			Collection: 8	
8	*no label name	JC-124	Scotsville	B.5:4 r
29	Celtic	CX-14	Scotsville	A.3:2 r

45	Brownrigg	BRGCB-001	Scotville	B.3:2	r
48	C.C.B. Press	CCBP-1001	Scotville	B.3:5	r
54	Rounder	7011	Scotville	A.2:7	r
Scott		r	Composer: 6		
			Collection:		
41	Celtic	CX-22	Scott	B.4:2	r
Scott Skinner's Compliments to Dr. MacDonald's					
		m	Composer: 5		
			Collection: 7, 93		
22	Rodeo	RLP-108	Scott Skinner's Compliments to Dr. MacDonald's	B.2:1	m
Scottish Reform					
		?	Composer: 6		
			Collection:		
21	Celtic	CX-29	Scottish Reform	B.1:1	?
Scotty's					
		r	Composer: 6		
			Collection:		
22	Celtic	CX-42	Scotty's	B.2:2	r
Scotty's Favorite					
		j	Composer: 6		
			Collection: 69		
21	Celtic	CX-41	Scotty's Favorite	A.1:3	j
21	Celtic	SCX-57	Scotty's Favourite	A.8:3	j
Sean Maguire					
		r	Comp: 194		
			Collection:		
45	Brownrigg	BRG-013	Sean Maguire**	B.5:3	r
Sean Ryan's					
		j	Composer: 6		
			Collection:		
44	Point	P-234	Sean Ryan's	B.2:1	j
Seann Triubhas					
		s	Composer: 6		
			Collection: 13, 44, 46, 126		
26	Celtic	038	Seann Triubhas	A.2	s
Second Star, The					
		h	Composer: 44		
			Collection: 40, 93		
30	*no label name	SLM-1001	Second Star, The	B.4:1p	h

Seige of Innis		?	Composer: 6		
44	Celtic	CX-43	Collection:	Seige of Innis	B,2:2 ?
Shady Nook, The		c	Composer: 6		
26	Celtic	CX-11	Collection:	Shady Nook, The	A,4:1 c
Shaking of the Pokey, The		b	Composer: 6		
12	*no label name	PLP-1057	Collection:	Shaking of the Pokey, The	B,4:1 b
Shandon Bells		j	Composer: 6		
32	Celtic	CX-4	Collection: 33, 51, 122, 154		
4	Celtic	SCX-57	Shandon Bells	B,2:1	j
			Shannon Bells	A,1:1	j
Shannon, The		w	Composer: 6		
71	Solar	SAR-2016	Collection:	Shannon, The	B,3:1 w
Sharon's		h	Composer: 7		
8	*no label name	JC-123	Collection:	Sharon's	A,2:2 h
Sharon's College Days		j	Composer: 7		
8	*no label name	JC-127	Collection:	Sharon's College Days	A,4:1 j
Shaw's Favorite		j	Composer: 6		
18	Celtic	053	Collection:	Shaw's Favorite	A:1 j
18	Celtic	CX-45		Shaw's Favorite	A,5:1 j
Sheehan's		r	Composer: 6		
5	Celtic	SCX-58	Collection: 24, 33, 51, 122, 147		
12	Rounder	7004	Sheehan's	A,1:1	r
19	C.C.B. Press	CCBP-1005	Sheehan's	A,3:1	r
			Sheehan's	A,6:1	r

Sheep Shanks, The	r	Composer: 6	
45 Brownrigg	BRGCB-001	Collection: 3, 78, 83	B.2:3 r
2 Dab	Dab-1985	Sheep Shanks, The	B.3:3 r
Sheepwife, The	r	Composer: 6	
34 *no label name	WRC1-2733	Collection: 4, 9, 58, 63	Sheepwife, The B.4:3 r
Shelburne Rotary	k	Composer: 203	
62 Celtic	CX-5	Collection: 159	Shelburne Rotary A.1:1 k
Shepherd's Wife, The	w	Composer: 5	
45 Brownrigg	BRG-005	Collection: 116	Shepherd's Wife, The B.4:2 w
Sheriff Muldoon	j	Composer: 6	
16 Decca	12019	Collection: 6	Sheriff Muldoon A.2: j
Shetland Fiddlers' Society, The***	s	Composer: 42	
53 C.B.C.	LM-470	Collection: 94	Shetland Fiddlers' Society, The A.6:1 s
8 *no label name	JC-125	Shetland Fiddlers Society, The	A.2:1 s
Ship Hector, The	s	Composer: 103	
14 Big Harold	BH-1006	Collection:	Ship Hector, The B.3:2 s
Ships are Sailing, The	r	Composer: 197	
68 Solar Audio	WRC1-5603	Collection: 6, 33, 51, 122, 147	Ships are Sailing, The A.3:2 r
Short Grass	j	Composer: 6	
48 World	WRC1-1273	Collection: 6, 20, 33, 51, 122	Short Grass A.3:1 j

Shubenacadie Reserve**

r

Composer: 25

Collection:

13 Audat

477-9010

Schubenacadie
Reserve

A,5:1 r

Silver Spear, The

r

Composer: 6

Collection:

23 *no label name

WRC1-5562

Silver Spear, The

B,3:2 r

Silver Spire, The

r

Composer: 6

Collection:

15 C.B. Magazine 3

no number

Silver Spire, The

B,10:2 r

Silver Star

h

Composer: 6

Collection: 6, 75, 158(k)

8 *no label name

JC-125

Silver Star

A,5:1 h

10 Inter Media

WRC1-1548

Silver Star

B,5:1 h

40 Banff

SBS-5123

Silver Star

B,2:2 h

40 Celtic

CX-51

Silver Star

B,1:2 h

48 C.C.B. Press

CCBP-1001

Silver Star

A,4:3 h

Silver Wedding, The

w

Composer: 195

Collection: 122

12 *no label name

PLP-1057

Silver Wedding, The

A,3:1 w

15 C.B. Magazine 3

no number

Silver Wedding, The

B,7:1 w

Silver Wells****

b

Composer: 5

Collection: 23

10 Inter Media

WRC1-759

Silver Wells

A,5:1 b

12 Hit Records

PLP-1012

Silver Wells

A,2:1 b

53 C.B.C.

LM-470

Silver Wells

A,7:2 b

Sir Alexander Don

s

Composer: 185

Collection: 1, 16, 118, 124

25 Celtic

CX-23

Sir Alexander Dawn

B,3:1 s

Sir Archibald Dunbar

s

Composer: 6

Collection: 1, 20

19 Boot

BOS-7231

Sir Archibald
Dunbar**

B,3:1 s

**Sir Archibald Grant
of Mony Musk**

34 *no label name CLM-1006 Composer: 6
Collection: Sir Archibald A.5:2 s
Grant of Mony
Musk

**Sir David Davidson
of Conrath**

5 Celtic SCX-58 Composer: 48
Collection: 39, 78
48 World WRC1-1273 Sir David Davidson B.6:2 r
Sir David Davidson A.2:6 r
of Conrath

Sir George Abercrombie

21 Celtic CX-41 Composer: 6
Collection: Sir George B.2:1 s
Abercrombie

Sir George MacKenzie

15 Celtic CX-44 Composer: 6
Collection: 3, 116, 124
21 Celtic CX-41 Sir George A.1:3 r
MacKenzie
Sir George B.6:2 r
MacKenzie's

Sir James Baird

8 *no label name JC-127 Composer: 6
Collection: 16, 74
Sir James Baird B.3:2 s

Sir James MacInnes

29 Banff RBS-1247 Composer: 6
Collection: Sir James MacInnes B.6:1 s
29 Celtic CX-36 Sir James MacInnes B.6:1 s
29 Celtic SCX-53 Sir James MacInnes B.6:1 s

Sir James Stewart

26 Celtic CX-11 Composer: 6
Collection: Sir James Stewart A.2:1 b

Sir Reginald Macdonald		r	Composer: 6	
			Collection: 3	
10	Rounder	7012	Sir Reginald MacDonald	B,5:3 r
28	Topic	12-TS-353	Sir Reginald MacDonald	A,6:7 r
30	Ceildh	CLP-1001	Sir Reginald MacDonald's	A,3:3 r

Sir Thomas Sinclair Ray		s	Composer: 6	
			Collection:	
33	Topic	12-TS-353	Sir Thomas Sinclair Ray	B,3:1 s

Sir William Wallace		a	Composer: 5	
			Collection: 7, 98	
12	Hit Records	PLP-1012	Sir William Wallace	B,5:1 a

Sister Dolena Beaton's		r	Composer: 36	
			Collection:	
23	Solar	SAR-A-017	Sister Dolena Beaton's	A,4:4 r

Sitting in the Stern of a Boat		a	Composer: 14	
			Collection: 2, 93, 105	
10	Rounder	7012	Sitting in the Stern of a Boat	A,3:1 a

Sky Lark		h	Composer: 6	
			Collection:	
44	Point	P-234	Sky Lark	B,1:1 h

Skye Gathering		m	Composer: 6	
			Collection: 4, 5, 86, 136	
48	Inter Media	WRC-160	Skye Gathering	B,1:1 m

Sleepy Maggie		r	Composer: 8	
			Collection: 1, 3, 5, 6, 33, 36, 44, 51, 77, 78, 86, 93, 122	
15	Celtic	CX-17	Sleepy Maggie	B,1:2 r

19	Boat	BOS-7231	Sleepy Maggie**	A,6:4	r
47	Celtic	CX-20	Sleepy Maggie	B,2:3	r
58	Lismor	LIFL-7011	Sleepy Maggie	A,10:2	r
41	Rounder	7006	Sleepy Maggie (Medley)	A,3:1	r
Slievenamon's		h	Composer: 6		
			Collection: 51, 91, 122		
15	Celtic	CX-44	Slievenamon's	B,2:2	h
Sligo Maid		r	Composer: 6		
			Collection: 147		
44	Buckshot	BT-9005	Sligo Maid	A,3:1	r
Smith's Burn, The (or Allt a' Ghobhainn)		r	Composer: 6		
			Collection: 3		
10	Inter. Media	WRC1-759	Smith's Burn	A,5:3	r
28	Topic	12-TS-353	Smith's Burn, The	A,6:4	r
29	Banff	RBS-1247	Smith's Burn, The	A,2:2	r
22	Rodeo	RLP-59	Smiths	B,1:1	r
29	C.B. Magazine 2	no number	Smiths Burn, The	A,10:3	r
29	Celtic	CX-36	Smiths Burn, The	A,2:2	r
Smith's a Gallant Fireman, m			Composer: 6		
			Collection: 1, 5, 7, 17, 74, 79, 84, 86, 93, 99, 109, 110		
12	Rounder	7001	Smith's a' Gallant Fireman, The	A,2:2	m
Snappy, The		r	Composer: 7		
			Collection:		
8	*no label name	JC-124	Snappy, The	B,1:4	r
Snow Deer		?	Composer: 6		
			Collection:		
13	Audat	477-9010	Snow Deer**	B,1:1	?
Snow Plough, The**		r	Composer: 9		
			Collection: 64		
37	Rodeo	RO-118	Snow Plough	B,2	r
45	Glencoe	GMI-001	Snowplough	B,1:5	r
48	C.C.B. Press	CCBP-1001	Snowplough	B,3:10	r
45	Stepping Stone	STP-001	Snowplough, The	B,5:5	r

Snow Shoer's		r	Composer: 6		
			Collection: 153, 158		
32	Celtic	CK-4	Snow Shoer's	A,4:1	r
32	Banff	RBS-1145	Snowshoer's	A,3:1	r
Snowshoes		r	Composer: 6		
			Collection: 147		
3	*no label name	CCR-9067	Snowshoes	A,2:5	r
Sodger Laddie		j	Composer: 6		
			Collection: 3, 78		
29	Banff	RBS-1066	Sodger Laddie	B,1:1	j
Soldier's Cloak, The		j	Composer: 6		
			Collection: 6		
28	C.B. Magazine 1	no number	Soldier's Cloak, The	A,4:3	j
Soldier's Joy (or King's Head)		r	Composer: 6		
			Collection: 1, 3, 6, 25(h), 40, 51(h), 53, 74, 79, 82(h), 88(h), 93, 102, 122(h), 139(h), 140, 141, 142(h), 146(h), 147, 151		
45	Brownrigg	BRGCBS-001	Soldier's Joy	A,1:3	r
Song of the Water-Mill		h	Composer: 6		
			Collection:		
7	Celtic	006	Song of the Water-Mill	B:2	h
7	Decca	14031	Song of the Water-Mill	B:2	h
Sou' West Bridge		r	Composer: 1		
			Collection:		
12	Rounder	7004	Sou' West Bridge	A,4:1	r
Sound of Mull, The		r	Composer: 6		
			Collection: 3		
34	*no label name	CLM-1005	Sound of Mull	B,1:5	r

Source of Spey, The

s Composer: 187
Collection: 1, 2, 3, 40, 78
33 S. Fraser Coll no number Source of Spey, The B.1:1 s

South of the Grampians

s Composer: 178
Collection: 17, 36, 53, 74, 76,
87, 93
5 Celtic SCX-58 South of the A.6:2 s
Grampians
8 *no label name JC-124 South of the A.1:3 s
Grampians

Southern Melodies

p Composer: 6
Collection:
15 Celtic CX-34 Southern Melodies B.2:1 p
15 Rodeo CCLP-2002 Southern Melodies A.2:1 p
15 Rodeo RLP-1 Southern Melodies B.2:1 p
15 Rodeo RO-119 Southern Melodies A:1 p

Sow's Tail, The

s Composer: 6
Collection: 69, 89
41 Topic 12-TS-354 Sow's Tail, The A.1:1 s

Space Available

m Composer: 10
Collection:
54 Rounder 7011 Space Available B.2:1 m

Sparrow, The

c Composer: 1
Collection:
34 *no label name CLM-1005 Sparrow, The A.1:1 c

Speed the Plough

r Composer: 6
Collection: 1, 3, 4, 5, 6, 17,
22, 36, 45, 46, 74, 79, 82,
88, 89, 93, 98, 100, 101,
109, 110, 111, 134, 139,
140, 142, 144, 147
25 Celtic CX-1 Speed the Plough A.1:2 r
45 Brownrigg BRGCBS-001 Speed the Plough A.1:4 r
25 Celtic 022 Speed the Plow A:2 r

Spellan's Inspiration h Composer: 137
 Collection: 33
 34 Rounder 7005 Spellan's A,4:2 h
 Interpretation

Spey in Spate r Composer: 5
 Collection: 93, 154
 39 Celtic CX-35 Spey & Spat B,2:2 r
 20 Celtic 029 Spey in Spate, The B:3 r
 20 Shapachie 14002 Spey in Spate, The A,3:3 r
 58 Lismor LIFL-7011 Spey in Spate, The A,10:1 r

Spin n' Glow j Composer: 199
 Collection:
 69 *no label name MMC-1001-B5 Spin N' Glow A,2:1 j

Spinning Wheel; The w Composer: 83
 Collection:
 45 Brownrigg BRG-005 Spinning Wheel, The B,4:3 w
 22 Celtic CX-28 Spinning Wheel, The A,4:3 r
 22 Celtic CX-51 Spinning Wheel, The A,5:3 r

Spirvins' Fancy r Composer: 6
 Collection: 3, 51
 8 *no label name JC-124 Spirvins' Fancy A,4:4 r

Split-level r Composer: 191
 Collection:
 68 Solar Audio WRC1-5603 Split-level B,4:2 r

Spoostaskerry r Composer: 190
 Collection:
 68 Solar Audio WRC1-5603 Spoostaskerry A,3:3 r

Sportsman's Haunt s Composer: 6
 Collection: 2, 3, 40
 29 Banff RB5-1247 Sportsman Haunt B,1:2 s
 29 Celtic CX-36 Sportsman Haunt B,1:2 s
 29 Celtic SCX-53 Sportsman's Haunt B,1:2 s
 30 Ceilidh CLP-1001 Sportsman's Haunt, B,3:2 s
 The
 34 CLM Records CLM-1001 Sportsman's Haunt, A,1:2 s
 The

33	S. Fraser Coll.	no number	Sportsman's Haunt	A,1:2	s
Spot Where my Forefathers Dwelt					
		b	Composer: 6		
			Collection: 2		
34	S. Fraser Coll.	no number	Spot Where my Forefathers Dwelt	D,1:1	b
Spring Bank House					
		s	Composer: 6		
			Collection:		
15	Celtic	CX-40	Spring Bank House	B,4:1	s
15	Rodeo	CCLP-2002	Spring Bank House	B,4:1	s
Spring, The**					
		r	Composer: 1		
			Collection:		
45	Brownrigg	BRG-013	Spring, The**	A,1:2	r
45	Brownrigg	BRG-012	Spring, The	B,1:2	r
Springwells, The					
		j	Composer: 1		
			Collection:		
37	Rodeo	RG-123	Spring Wells	B,1	j
34	*no label name	WRC1-2733	Springwells, The	B,2:1	j
Squirrel in the Tree, The					
		j	Composer: 6		
			Collection: 69		
39	Celtic	CX-35	Squirrel in the Tree, The	A,4:2	j
St. Anne's					
		r	Composer: 6		
			Collection: 150, 159		
45	Brownrigg	BRGCBS-001	St. Anne's	A,3:4	r
41	Rounder	7006	St. Anne's (Medley)	B,4:2	r
St. Kilda Wedding					
		r	Composer: 6		
			Collection: 1, 2, 3, 20, 93		
8	*no label name	JC-126	Saint Kilda's Wedding	A,3:4	r
15	Celtic	CX-17	St. Kilda Wedding	B,5:1	r
33	S. Fraser Coll.	no number	St. Kilda Wedding	D,12:2	r
12	Rounder	7004	St. Kilda Wedding, The	B,3:3	r
47	Celtic	CX-48	St. Kilda's Wedding	A,1:2	r
47	Celtic	CX-51	St. Kilda's Wedding	A,3:2	r

47	Celtic	SCX-53	St. Kilda's Wedding A,7:2	r
47	Rodeo	RLP-27	St. Kilda's Wedding A,1:2	r
St. Patrick's**		r	Composer: 9	
			Collection:	
34	CLM Records	CLM-1001	St. Patrick's	B,3:4 r
68	Solar Audio	WRC1-5603	St. Patrick's	A,1:1 r
45	Brownrigg	BRG-012	St. Patrick's	B,1:3 r
45	Brownrigg	BRG-013	St. Patrick's**	A,1:3 r
St. Patrick's Day				
(or St. Patrick's Day in				
the Mornin' or Barbary				
Bell)				
		j	Composer: 6	
			Collection: 139, 140, 142, 146	
71	Solar	SAR-2016	St. Patrick's Day	A,1:2 j
Stacks of Wheat				
		h	Composer: 6	
			Collection:	
40	Celtic	CX-26	Stacks of Wheat	A,4:2 h
Stage, The				
		h	Composer: 6	
			Collection: 122	
8	*no label name	JC-127	Stage, The	B,2:1 h
Stan Chapman				
		j	Composer: 28	
			Collection:	
69	*no label name	MMC-1001-BS	Stan Chapman	A,2:2 j
Star of Robert Burns, The				
		a	Composer: 6	
			Collection:	
25	Celtic	CX-23	Star of Robert Burns	A,6:1 a
Star, The				
		c	Composer: 6	
			Collection: 33(h), 36(h), 51,	
			53, 76, 122	
40	Celtic	CX-26	Star, The	A,4:1 c
Starlight				
		w	Composer: 204	
			Collection: 50, 159	
24	Celtic	018	Starlight	B:1 w

Steam Boat, The

h

Composer: 6

Collection: 1, 6, 36, 74,
139(w), 140

15	Banff	RBS-1245	Steam Boat	A,3:2	h
15	Celtic	SCX-59	Steam Boat	A,3:2	h
15	Rodeo	RLP-101	Steam Boat	A,3:1	h
23	*no label name	WRC1-5562	Steamboat, The	B,2:1	c

Steer the Gill
(or Lassintullich)

r

Composer: 6

Collection: 1, 3, 124

22	Rodeo	RLP-59	Steer the Gill	B,3:2	r
31	U.C.C.B. Press	UCCBP-1007	Steer the Gill	A,6:4	r

Stephanie Marie MacLean

r

Composer: 1

Collection:

29	C.B. Magazine '2	no number	Stephanie Marie MacLean	A,9:2	r
29	Banff	RBS-1247	Stephanie Marie MacLean	B,3:2	r
29	Celtic	CX-36	Stephanie Marie MacLean	B,3:2	r
29	Celtic	SCX-53	Stephanie Marie MacLean	B,3:2	r

Stephanie Marie's

s

Composer: 6

Collection:

50	Celtic	CX-13	Stephanie Marie's	B,5:2	s
50	Banff	RBS-1257	Stephanie Marie's	B,5:2	s

Stephenson's

h

Composer: 6

Collection: 36

3	*no label name	CCR-9067	Stephenson's	A,2:1	c
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Stirling Castle

m

Composer: 159

Collection: 1, 109

4	Shanachie	CB-1	Stirling Castle	A,4:1	m
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Stirling Castle

s

Composer: 95

Collection: 1, 4, 5, 17, 36,
44, 53, 74, 79, 86, 93,
111, 126, 134

15	Celtic	CX-44	Stirling Castle	A,1:1	s
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48	World	WRC1-1273	Stirling Castle	B,2:1	s
Stirling Militia					
		m	Composer: 159		
			Collection: 1, 109		
15	Banff	RBS-1245	Stirling Militia	B,5:1	m
15	Celtic	SCX-59	Stirling Militia	B,5:1	m
15	Rodeo	RLP-101	Stirling Militia	B,5:1	m
Stomping Mill, The					
		?	Composer: 6		
			Collection:		
62	Celtic	CX-5	Stomping Mill, The	B,3:1	?
Stool of Repentance, The					
		j	Composer: 6		
			Collection: 3, 44, 54, 56, 74, 76, 78, 93, 98, 100, 124		
15	Celtic	CX-17	Stool of Repentance	B,3:2	j
Stornoway**					
		j	Composer: 1		
			Collection: 28		
3	*no label name	CCR-9087	Stornoway	B,3:3	j
Stornoway Castle					
		r	Composer: 126		
			Collection: 59		
34	*no label name	WRC1-2733	Stornoway Castle	B,4:2	r
Stratherick					
		s	Composer: 6		
			Collection: 2, 3		
65	S. Fraser Coll.	no number	Strath Errick	C,11:1	s
Strathlorne, The					
		m	Composer: 1		
			Collection: 28		
21	Celtic	CX-41	Strathlorne, The	A,2:1	m
Straw Man, The (or Bodoch Fodair)					
		r	Composer: 6		
			Collection:		
34	CLM Records	CLM-1001	Straw Man, The	B,4:5	r
Street Player, The					
		r	Composer: 6		
			Collection:		
19	Boat	BOS-7231	Street Player, The**	A,4:1	r

Strong Man of Drum, The		s	Composer: 6	
			Collection:	
29	Banff	RBS-1066	Strong Man of Drum, The	A.4:2 s
34	*no label name	CLM-1005	Strong Man of Drum, The	A.3:2 s
Stumple		s	Composer: 6	
			Collection: 1, 3, 36, 46, 83, 69, 74, 79, 82, 83, 85, 93, 100, 109, 110, 111, 124, 126	
18	Celtic	CX-45	Stumple	A.4:1 s
Style of the Last Century, The		s	Composer: 6	
			Collection: 2	
65	S. Fraser Coll.	no number	Style of the Last Century, The	D.11:2 s
Sugarfoot Rag*****		k	Composer: 6	
			Collection:	
13	Audat	477-9050	Sugarfoot Rag	A.2:1 k
13	Audat	477-9077	Sugarfoot Rag**	A.3:1 k
Sumner's		h	Composer: 6	
			Collection: 6	
15	Celtic	CX-34	Sumner's	A.6:2 h
15	Rodeo	RO-124	Sumner's	A:2 h
Surveyor's		r	Composer: 6	
			Collection:	
13	Audat	477-9010	Surveyors**	B.9:1 r
Susan Gordon		r	Composer: 6	
			Collection:	
47	Celtic	CX-48	Susan Gordon	B.1:3 r
47	Rodeo	RLP-27	Susan Gordon	B.1:3 r
47	Celtic	SCX-53	Susan Gordon's	A.12:3 r
Susie Brodie		s	Composer: 4	
			Collection: 2, 30, 54, 124	
47	Celtic	CX-20	Susie Brodie	A.5:2 s

Susy McFadgen	j	Composer: 6	
		Collection:	
8 *no label name	JC-126	Susy McFadgen	B.4:2 j

Sutherland's	r	Composer: 36	
		Collection:	
23 Solar	SAR-A-017	Sutherland's	A.1:2 r

Swallow Tail, The	j	Composer: 6	
		Collection: 6, 20, 147	
13 Audat	477-9010	Swallow Tail**	A.1:1 j
15 Banff	RBS-1246	Swallow Tail	A.2:2 j
15 Celtic	SCX-59	Swallow Tail	A.2:2 j
15 Rodeo	RLP-101	Swallow Tail	A.2:2 j
15 Rodeo/Banff	CM-735	Swallow Tail	C.4:2 j
50 Celtic	CX-22	Swallow Tail, The	A.2:1 j
68 Solar Audio	WRC1-5603	Swallow's	A.4:3 j

Sweep's	h	Composer: 6	
		Collection: 33, 51, 122	
42 *no label name	WRC1-4689	Sweeps**	B.3:2 h

Sweet Molly	r	Composer: 6	
		Collection: 3, 74, 77, 79, 100	
8 Rounder	7003	Sweet Molly	B.1:2 r
10 Inter Media	WRC1-1546	Sweet Molly	A.6:3 r

Sweet Peggy	r	Composer: 6	
		Collection:	
37 Banff	RBS-1051	Sweet Peggy's	B.1:3 r
37 Banff	RBS-1246	Sweet Peggy's	A.1:3 r
37 Rodeo	RO-192	Sweet Peggy's	A.3 r

Sweetness of Mary, The**	b	Composer: 32	
		Collection:	
19 Boot	BOS-7231	Sweetness of Mary,	A.3:2 b
		The	
59 Lismor	LIFL-7011	Sweetness of Mary	B.6:2 b
		The	

Swimming in the Gutter

j

Composer: 6

Collection:

22 Rodeo

RLP-59

Swimming in the
Gutter

B.2:2 j

Swing Away

r

Composer: 6

Collection:

40 Banff

RBS-1194

Swing Away

A.2:1 r

Swinging On Home

j

Composer: 32

Collection:

23 Solar

SAR-A-017

Swinging On Home

B.1:3 j

Tall Wind

k

Composer: 6

Collection:

32 Celtic

CX-4

Tale Wind

A.1:1 k

Taking a Wife

r

Composer: 6

Collection:

39 Celtic

054

Taking a Wife

A.2 r

Tam Bain's Lum

h

Composer: 138

Collection: 61

41 Rounder

7006

Tam Bain's Lum

A.6:1 h

Tamerack'er Down

r

Composer: 2

Collection: 137

54 Rounder

7011

Tamerack'er Down

A.2:5 r

69 *no label name

MMC-1001-BS

Tamerack'er Down

A.5:4 r

Tarbolton Lodge

(or Hatten Burn)

r

Composer: 6

Collection: 1, 3, 74, 76, 147

4 Shanachie

CB-1

Tarbolton Lodge

A.3:1 r

28 Topic

12-TS-354

Tarbolton Lodge

A.2:6 r

47 Celtic

CX-48

Tarbolton Lodge

A.4:1 r

47 Celtic

SCX-53

Tarbolton Lodge

A.10:1 r

47 Rodeo

RLP-27

Tarbolton Lodge

A.4:1 r

Tarland Memories

a

Composer: 53

Collection: 39, 98

34 CLM Records

CLM-1000

Tarland Memories

A.2:1 a

Tarves Trippers

Composer: 6

Collection: 39

15 Celtic 042 Tarves Trippers A:1 s

15 C.B. Magazine 3 no number Tarvis Tripper A,2:1 s

Tea Gardens

Composer: 22

Collection:

11 Rodeo RO-142 Tea Gardens B:1 j

11 Shanachie 14001 Tea Gardens B,5:1 j

12 Hit Records PLP-1012 Teagarden B,1:1 j

Teacher's Piano Lesson,
The

Composer: 6

Collection: 64

21 Celtic TX-41 Teacher's Piano Lesson, The B,5:1 a

Telephone, The

Composer: 3

Collection: 6

3 Dab Dab-3-26-1 Telephone, The A,3:3 r

Temperance, The

Composer: 6

Collection: 6, 51, 147

19 Rounder 7008 Temperance A,5:1 r

5 Celtic SCX-56 Temperance, The B,3:1 r

Ten Penny Bit, The

Composer: 6

Collection: 122

23 Solar SAR-A-017 Ten Penny Bit, The B,3:2 j

Ten Pound Fiddle, The

Composer: 5

Collection: 7, 43, 93

11 Decca 14032 L 10 Fiddle A:2 r

11 Shanachie 14001 L 10 Fiddle, The A,3:2 r

11 Celtic 007 L10 Fiddle, The A:2 r

15 Celtic SCX-59 Ten Pound Fiddle A,5:2 r

15 Banff RBS-1245 Ten Pound Fiddle, A,6:2 r

The

15 Rodeo RLP-101 Ten Pound Fiddle, A,5:2 r

The

Teri McLuhan's Welcome
to Cape Breton

m Composer: 19
Collection:
Teri McLuhan's A.1:1 m
Welcome to Cape
Breton

10 Inter Media

WRC1-1546

Teviot Bridge

j Composer: 6
Collection: 1, 3, 74, 79, 82, 93
Taveret Bridge B.3:3 j
Teviot Bridge B.3:1 j

26 Rodeo

RLP-75

15 Celtic

CX-17

There Came a Young Man

j Composer: 6
Collection: 51, 74
There Came a Young A.2:2 j
Maiden
There Came a Young A.2:2 j
Man
There Came a Young B:1 j
Man to my
Daddy's Door
There Came a Young B.3:1 j
Man to my
Daddy's Door

50 Celtic

CX-22

34 *no label name

CLM-1006

50 Celtic

049

50 Celtic

CX-1

This Gloom in my Soul

a Composer: 6
Collection: 2
This Gloom in my A.7:1 a
Soul

38 S. Fraser Coll.

no number

This is no my Ain Lassie

r Composer: 6
Collection: 87, 100
This is no my Ain A:2 r
Lassie
This is no my Ain B.6:2 r
Lassie
This is no my ain A:2 r
lassie

4 Decca

14028

4 Shanachie

CB-1

4 Celtic

003

Thistle, The

s Composer: 6
Collection: 74
Thistle, The B.3:1 s
Thistle, The** B.5:1 s

45 Brownrigg

BRG-005

45 Brownrigg

BRG-013

Thom's	r	Composer: 6		
		Collection:		
68 Solar Audio	WRC1-5603	Thom's	B,4:3	r
Thomas MacDonnell	s	Composer: 2		
		Collection: 137		
54 Rounder	7011	Thomas MacDonnell	B,3:2	s
Thompson's	j	Composer: 6		
		Collection:		
11 Celtic	015	Thompson's	A,1	j
11 Shanachie	14001	Thompson's	A,2:1	j
Thorn Bush, The	s	Composer: 91		
		Collection: 1, 3, 20, 93		
10 Inter Media	WRC1-759	Thorn Bush	B,5:1	s
Three Little Drummers	j	Composer: 6		
		Collection: 6, 33, 122		
29 Banff	RBS-1247	Three Little Drummers	A,1:3	j
29 Celtic	CX-36	Three Little Drummers	A,1:3	j
Three Sisters	f	Composer: 6		
		Collection:		
34 *no label name	CLM-1005	Three Sisters	A,4:4	r
Thrum's Cairns	r	Composer: 5		
		Collection:		
15 C.B. Magazine 3	no number	Thrum's Cairns	B,1:3	r
Thunderbolt, The	h	Composer: 6		
		Collection:		
22 Rodeo	RLP-108	Thunderbolt, The	A,2:3	h
Tim Horton's	s	Composer: 28		
		Collection:		
68 Solar Audio	WRC1-5603	Tim Horton's	B,5:2	s
Time to Go (or White Crow; The)	r	Composer: 6		
		Collection: 69		
16 Decca	14006	Time to Go	A,2	s

Timothy Ryan's

r Composer: 25
Collection:

13 Shag Rock

SOTH-0001

Timothy Ryan's

A,5:1 r

Timour the Tartar
(or Blanchland Racesr Composer: 6
Collection: 1, 3, 17, 36, 51,
53, 74, 78, 82, 93, 100, 110,
140, 147

15 Celtic

CX-44

Timour the Tartar

B,1:2 r

45 Brownrigg

BRG-012

Timour the Tartar

B,3:5 r

45 Brownrigg

BRGCB8-001

Timour the Tartar

B,6:5 r

45 Glencoe

GMI-001

Timour the Tartar

B,6:4 r

Tin Wedding

h Composer: 6
Collection: 6

8 Rounder

7003

Tin Wedding

A,6:4 h

16 Decca

12019

Tin Wedding

B:1 h

Tipperary's Jean

j Composer: 6
Collection: 23, 43
Tipperary Jean's

34 CLM Records

CLM-1001

A,2:2 j

Tipsy Sailor, The

j Composer: 6
Collection:
Tipsy Sailor, The

19 Rounder

7008

B,1:2 j

To the Ladies

j Composer: 6
Collection: 88, 142
To the Lady's

44 Buckshot

BT-9005

B,5:1 j

Tom Dey

s Composer: 107
Collection: 43

41 Celtic

CX-22

Tom Dey

A,6:1 s

29 Banff

RBS-1247

Tom Dey

A,3:2 s

29 Celtic

CX-36

Tom Dey

A,3:2 s

34 Rounder

7005

Tom Dey

A,2:1 s

Tom Doucet's

c Composer: 6
Collection:

34 *no label name

WRC1-2733

Tom Doucet's

B,3:2 c

Tom MacCormack

Composer: 6

Collection:

15 Celtic CX-40 Tom MacCormack B.6:1 j

15 Rodeo CCLP-2002 Tom MacCormack B.6:1 j

12 Rounder 7001 Tom MacCormack's B.3:1 j

Tom Marsh

h

Composer: 68

Collection: 8

15 C.B. Magazine 3 no number A.13:1 h

15 Rodeo RO-120 Tom Marsh B:1 h

34 CLM Records CLM-1000 Tom Marsh A.3:3 h

Tom Rae

r

Composer: 1

Collection: 28

12 *no label name PLP-1057 Tom Rae A.4:3 r

34 *no label name CLM-1005 Tom Rae A.6:5 r

48 C.C.B. Press CCBP-1001 Tom Rae's B.3:9 r

Tom Steele

r

Composer: 139

Collection: 33, 51, 122

22 Celtic CX-42 Tom Steel A.5:1 r

Tom Ward's Downfall

r

Composer: 6

Collection: 91

44 C.B. Magazine 2 no number Tom Ward's Downfall A.5:1 r

44 Rodeo RLP-47 Tom Ward's Downfall A.2:1 r

Tommy MacQuestion's

r

Composer: 1

Collection:

28 C.B. Magazine 1 no number Tommy MacQuestion's B.5:8 r

54 Rounder 7011 Tommy MacQuestion A.3:3 r

21 Celtic CX-29 Tommy MacQuestion B.3:2 r

Tommy's

j

Composer: 6

Collection:

37 Banff RBS-1246 Tommie's A.3:2 j

37 Celtic SCX-53 Tommie's B.8:2 j

37 Rodeo RO-199 Tommy's A.2: j

Top of Cork Road, The

j

Composer: 6

Collection: 6, 33, 51, 88,

92, 122, 142, 148

2 Dab Dab-1985 Top of Cork Road B.2:3 j

Totar's		h	Composer: 6		
3	Dab		Collection:		
			Dab-3-25-1	Totar's	B.1:4 h
Tower O'Scolty		h	Composer: 1		
34	*no label name		Collection: 28		
			CLM-1008	Tower O'Scolty	A.4:1 h
Tracey's		m	Composer: 63		
69	*no label name		Collection:		
			MMC-1001-B5	Tracey's	B.1:1 m
Tribute to Winston "Scottie" & Anne Fitzgerald		r	Composer: 63		
69	*no label name		Collection:		
			MMC-1001-B5	Tribute to Winston "Scottie" & Anne Fitzgerald	A.2:4 r
Trim the Velvet		r	Composer: 6		
44	Point		Collection: 33, 51, 122		
			P-234	Trim the Velvet	A.5:1 r
Trip to Glencoe		m	Composer: 6		
21	Celtic		Collection:		
			CX-41	Trip to Glencoe	B.3:1 m
Trip to Mabou Ridge**		m	Composer: 9		
45	Brownrigg		Collection:		
			BRG-012	Trip to Mabou Ridge	A.8:1 m
45	Brownrigg		BRG-013	Trip to Mabou Ridge**	A.6:1 m
48	C.C.B. Press		CCBP-1001	Trip to Mabou Ridge	B.2:2 m
41	Rounder		7006	Trip to Mabou Ridge, A	B.5:2 m
61	Columbia		ELS-383	Trip to Mabou Ridge	A.2:1 m
Trip to Sligo, The		j	Composer: 6		
42	*no label name		Collection: 122, 147		
			WRC1-4689	Trip to Sligo**	B.2:1 j

Trip to Toronto

Composer: 2

Collection: 137

10	Inter Media	WRCI-1548	Trip to Toronto	A,3:3	j
28	C.B. Magazine 1	no number	Trip to Toronto	A,4:4	j
54	Rounder	7011	Trip to Toronto	A,4:2	j

Trip to Winsor**

Composer: 1

Collection: 188

15	C.B. Magazine 3	no number	Trip to Winsor	B,2:3	r
15	Celtic	CX-17	Trip to Winsor	B,5:2	r
40	Celtic	CX-28	Trip to Winsor	B,1:3	r
45	Glencoe	GMI-001	Trip to Winsor	A,1:1	r

Triplet

Composer: 1

Collection: 20(h), 28

34	CLM Records	CLM-1000	Triplet	A,3:2	c
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Triplets

Composer: 6

Collection:

40	Banff	RBS-1145	Triplets	A,6:1	i
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Tripper's, The

Composer: 6

Collection: 77

19	Boot	BOS-7231	Tripper's, The**	B,5:2	j
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Trumpet, The

Composer: 6

Collection: 17, 33, 36, 51,
53, 74, 76, 93, 102, 122

12	Rounder	7001	Trumpet, The	A,4:3	h
15	C.B. Magazine 3	no number	Trumpet, The	B,12:3	h
71	Solar	SAR-2016	Trumpet, The	B,1:2	h

Trussel, The

Composer: 6

Collection:

22	Rodeo	RLP-59	Trussel, The	B,3:3	r
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Tuggerman's

Composer: 6

Collection:

32	Celtic	CX-4	Tuggerman's	A,5:1	j
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Tulchan Lodge

Composer: 5

Collection: 7, 43, 93, 98

26	Celtic	CX-11	Tulchan Lodge	B,4:1	s
30	Cellidh	CLP-1001	Tulchan Lodge	A,1:1	s

- Tulloch Castle** r **Composer: 6**
Collection: 17, 61
 26 Celtic CX-11 **Tulloch Castle** B,5:3 r
- Tullochgorum** s **Composer: 5**
Collection: 1, 3, 4, 7, 17, 36,
39, 53, 63, 74, 79, 82, 86,
88, 93, 98, 100, 118, 124,
133, 142
 27 Topic 12-TS-354 **Tulloch Gorm** B,5:4 s
 34 CLM Records CLM-1000 **Tullochgorum** B,3:2 s
- Tunes for Glendale** s **Composer: 28**
Collection:
 23 *no label name WRC1-5562 **Tunes for Glendale** B,5:1 s
- Turkey in the Straw** r **Composer: 6**
Collection: 33, 51, 76(h),
112(h), 122, 139, 143, 146,
147, 158
 13 Audat 477-9050 **Turkey in the** B,3:1 r
Straw**
 13 Audat 477-9077 **Turkey in the** A,2:1 r
Straw**
- Tutor** j **Composer: 6**
Collection:
 2 Dab Dab-1985 **Tutor** B,2:1 j
- Tweeddale Club, The** s **Composer: 15**
Collection: 1, 3, 16, 74,
115, 118, 124
 2 Dab Dab-1985 **Tweeddale Club,** B,1:1 s
The
 8 *no label name JC-123 **Tweeddale Club,** B,3:2 s
The
 29 Celtic CX-14 **Tweeddale Club,** B,6:1' s
The
- Tweedside Lasses** b **Composer: 67**
Collection:
 34 CLM Records CLM-1000 **Tweedside Lasses** A,2:2 b

Uist Lassies' Darling, The		r	Composer: 6		
			Collection: 2, 20		
28	C.B. Magazine 1	no number	Uist Lassies, The	B,1:5	r
48	Inter Media	WRC-160	Uist Lassies' Darling, The	B,1:11	r
34	Rounder	7005	Uist Lassies' Darling, The	A,5:5	r
22	Rodeo	RLP-108	Uist Lassies' Darling	B,3:2	r
Uncle Victor's		r	Composer: 6		
			Collection:		
23	*no label name	WRC1-5562	Uncle Victor's	A,1:3	r
Upper Denton		h	Composer: 6		
			Collection: 78		
20	Celtic	027	Upper Denton	B:2	h
20	Shanachie	14002	Upper Denton	A,6:2	h
Urquhart Castle		s	Composer: 17		
			Collection: 1, 2, 3, 39		
25	Celtic	CX-23	Urquhart Castle	B,2:2	s
8	*no label name	JC-126	Urquhart Castle	B,1:1	s
15	Celtic	CX-44	Urquhart Castle	A,6:2	s
39	S. Fraser Coll.	no number	Urquhart Castle	A,2:1	s
Valerie A. MacKenzie		j	Composer: 2		
			Collection: 137		
54	Rounder	7011	Valerie A. MacKenzie	B,4:3	j
Valley of Silence		a	Composer: 5		
			Collection: 7, 17, 93		
10	Rounder	7012	Valley of Silence	B,6:1	a
Vendome		h	Composer: 6		
			Collection: 6		
34	Rounder	7005	Vendome	B,3:3	h
Vi's Favorite		a	Composer: 6		
			Collection:		
25	Celtic	CX-23	Vi's Favorite	A,1:1	a
25	Celtic	SCX-57	Vi's Favorite	B,1:1	a

Victoria Bridge**

Composer: 1

Collection:

22	Celtic	CX-42	Victoria Bridge	B.1:1	j
45	Brownrigg	BRG-012	Victoria Bridge	B.7:2	j
45	Brownrigg	BRG-013	Victoria Bridge**	B.3:2	j

Victoria Line

Composer: 9

Collection:

34	*no label name	CLM-1006	Victoria Line	A.1:3	r
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Victoria Road

Composer: 8

Collection:

26	Celtic	CX-11	Victoria Road	B.3:1	m
26	Celtic	SCX-57	Victoria Road	B.2:1	m

Vinton's

h Composer: 6

Collection: 6, 88, 142, 146, 159

12	*no label name	PLP-1057	Vinton's	B.4:4	h
15	C.B. Magazine 3	no number	Vinton's	A.10:2	h
15	Mac	1003	Vinton's	B.2	h
15	Rodeo	RO-115	Vinton's	B.2	h

Wade Hampton's

h Composer: 84

Collection: 6, 20

45	Brownrigg	BRG-005	Wade Hampton	B.5:3	h
45	Brownrigg	BRG-013	Wade Hampton**	A.4:3	h
40	Celtic	CX-26	Wade Hampton's	B.6:2	h

Walker Street

r Composer: 6

Collection: 6, 50(h), 51, 153, 158

8	*no label name	JC-125	Walker Street	A.5:3	r
12	*no label name	PLP-1057	Walker Street	B.5:4	r
24	Celtic	016	Walker Street	A.1	r
44	C.B. Magazine 2	no number	Walker Street	B.6:2	r
44	Celtic	CX-43	Walker Street	A.3:2	r
45	Glencoe	GMI-001	Walker Street	B.6:3	r

Walking in my Sleep

? Composer: 6

Collection:

71	Solar	SAR-2016	Walking in my Sleep	A.2:1	?
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Walking the Floor

j

Composer: 140

Collection: 45

29	Celtic	CX-14	Walking the Floor	A,1:3	j
29	Celtic	SCX-57	Walking the Floor	B,3:3	j
38	Topic	12-TS-354	Walking the Floor	A,6:2	j
39	Celtic	054	Walking the Floor	B,1	j
39	Celtic	CX-35	Walking the Floor	A,1:2	j
39	Celtic	SCX-57	Walking the Floor	B,5:2	j

Walking the Street

r

Composer: 6

Collection:

5	Celtic	SCX-58	Walking the Street	B,3:4	r
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Walls of Liscarrol, The

j'

Composer: 6

Collection: 33, 51, 92, 122

29	Banff	RBS-1247	Walls of Liscarrol, The	B,2:3	j
29	Celtic	CX-36	Walls of Liscarrol, The	B,2:3	j
29	Celtic	SCX-53	Walls of Liscarrol, The	B,2:3	j

Walter Cosburn's*****

r

Composer: 76

Collection:

45	Brownrigg	BRG-005	Walter Cosburn's	A,1:3	r
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Warlock's, The

s

Composer: 35

Collection: 19

20	Shanachie	14002	Warlock's	B,5:1	s
28	Topic	12-TS-354	Warlock's, The	A,2:1	s

Waverley Ball, The

r

Composer: 48

Collection:

30	Ceilidh	CLP-1001	Waverley Ball, The	A,1:3	r
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Way to Mull River, The

r

Composer: 102

Collection:

3	*no label name	GCR-9067	Way to Mull River, The	B,2:5	r
12	*no label name	PLP-1057	Way to Mull River, The	A,4:4	r

Weaver and his Wife, The j Composer: 89
Collection:
8 *no label name JC-126 Weaver and his B.4:3 j
Wife, The

45 Brownrigg BRGCB5-001 Weaver and his B.4:3 j
Wife, The

Weaver's Triumph, The j Composer: 6
Collection: 2
65 S. Fraser Coll. no number Weaver's Triumph, B.12:1 j
The

Wedderburn House r Composer: 6
Collection: 16
28 C.B. Magazine 1 no number Wedderburn House B.1:4 r
34 *no label name CLM-1005 Wedderburn House A.3:6 r

Wedding r Composer: 6
Collection: 51, 64
8 *no label name JC-126 Wedding A.5:3 r
8 *no label name JC-126 Wedding A.5:2 r
8 *no label name JC-126 Wedding A.5:1 r

Wedding Night, The j Composer: 6
Collection:
39 Celtic CX-35 Wedding Night, The A.1:1 j
39 Celtic SCX-57 Wedding Night, The B.5:1 j

Wedding Ring, The r Composer: 6
Collection: 2, 3, 6, 50, 78, 124
35 S. Fraser Coll. no number Wedding Ring, The D.4:3 r

Wedding, The j Composer: 1
Collection: 28
21 Celtic CX-29 Wedding, The A.3:1 j
34 *no label name WRC1-2733 Wedding, The A.2:3 j

Wee Davie r Composer: 6
Collection:
29 C.B. Magazine 2 no number Wee Davie A.8:3 r
29 Celtic CX-14 Wee Davie B.7:3 r

Weeping Birches, The a Composer: 6
Collection: 34(No.2), 93
34 *no label name CLM-1005 Weeping Birches B,3:1 a

15 C.B. Magazine 3 no number Weeping Birches, The B,12:1 a

Welcome to Cork j Composer: 6
Collection: 33, 51, 122
34 *no label name CLM-1006 Welcome to Cork A,2:3 j

Welcome to Your Feet Again s Composer: 6
Collection: 3, 16, 53, 74
15 Rodeo CCLP-2002 Welcome To Your Feet Again B,3:1 s
15 Celtic CX-40 Welcome to Your Feet B,3:1 s
34 Rounder 7005 Welcome to Your Feet B,5:2 s
25 Celtic CX-23 Welcome to Your Feet Again B,5:1 s

Welcome to the Trossack's** m Composer: 73
Collection:
18 Columbia GES-90343 Welcome to the Trossack's C,5:1 m

Welcome, Charlie Stewart r Composer: 6
Collection: 1, 69
28 C.B. Magazine 1 no number Welcome, Charlie Stewart B,1:6 r

Well May I Behold my Faithful Brown Haired Maiden a Composer: 6
Collection: 2
34 S. Fraser Coll. no number Well May I Behold my Faithful Brown Haired Maiden A,6:1 a

Well Wynd, The r Composer: 6
Collection:
30 *no label name SLM-1001 Well Wynd, The A,5:1 r

Wesley Beaton

m Composer: 3
Collection: 29
Wesley Beaton

54 Rounder 7011 A.3:1 m

West Kirkton

j Composer: 6
Collection:
West Kirkton

5 Celtic SCX-58 A.2:2 j

West Mabou

r Composer: 141
Collection: 69

2	Dab	Dab-1985	West Mabou	B.5:5	r
8	Rounder	7003	West Mabou	B.6:3	r
13	Audat	477-9010	West Mabou**	A.7:1	r
28	C.B. Magazine 1	no number	West Mabou	A.3:4	r
33	Topic	12-TS-354	West Mabou	A.5:7	r
39	U.C.C.B. Press	UCCEP-1007	West Mabou	B.6:4	r
45	Brownrigg	BRG-012	West Mabou	A.2:4	r
45	Brownrigg	BRG-013	West Mabou**	A.2:4	r
47	Celtic	CX-48	West Mabou	B.2:2	r
47	Rodeo	RLP-27	West Mabou	B.2:2	r
48	Inter Media	WRC-160	West Mabou	B.2:3	r

West Mabou Hall

r Composer: 7
Collection:
West Mabou Hall

8 *no label name JC-126 A.3:3 r

Westburne, The

r Composer: 35
Collection:

23 Solar SAR-A-017 Westburne, The B.4:2 r

Westphalia

w Composer: 6
Collection: 147, 159

13	Audat	477-9032	Westphalia**	B.1:1	w
30	*no label name	SLM-1001	Westphalia	A.6:1	w

Wheels

? Composer: 8
Collection:
Wheels

13 Audat 477-9088 B.6:1 ?

When I was a Maiden

r Composer: 6
Collection: 1
When I was a Maiden

47 Celtic CX-20 A.1:3 r

Whigs of Fife

r

Composer: 6

Collection: 3, 20, 32, 121

47 Celtic

CX-48

Whigs of Fife

B.1:2

r

47 Rodeo

RLP-27

Whigs of Fife

B.1:2

r

47 Celtic

SCX-53

Wigs of Fife

A.12:2

r

Whisky

j

Composer: 6

Collection: 69

2 Dab

Dab-1985

Whiskey

A.6:3

j

Whisky Welcome Back Again

s Composer: 4

Collection: 1, 3, 54, 124

15 Celtic

CX-44

Welcome Whiskey

A.4:2

s

Back

40 Celtic

CX-26

Whisky Welcome

A.6:1

s

Back Again

Whistle O'er the Lave O't

s

Composer: 6

Collection: 3, 22, 38, 39, 74,

82, 93, 98, 100, 136, 179

20 Shanachie

14002

Whistle O'er the

B.2:1

s

Lave O't

52 Celtic

043

Whistle O'er the

A.1

s

Lave O't

White Clover

s

Composer: 6

Collection: 69

16 Decca

14006

White Clove

A.1

s

White Cockade, The

r

Composer: 6

Collection: 1, 3, 16, 17, 22,

33, 39, 73, 74, 79, 82, 88,

91, 93, 98, 109, 124, 139,

140, 142, 144, 146(h), 147,

150

18 Celtic

CX-45

White Cockade, The

A.3:2

r

White Crow, The

(or Time to Go)

r

Composer: 6

Collection: 69

28 C.B. Magazine 1

no number

White Crow, The

A.5:5

r

31 U.C.C.B. Press

UCCBP-1007

White Crow, The

B.2:2

r

I

Collection:

White Leaf, The

B.3:3 F

五

Collection:

Whitten's

B.4:4 b

I

Collection: 8

Whycocomagh Bay

Whycocomagh Bay

11

Collection:

Wykagama Indian**

A.3:1

I

Collection:

- Widow's Allowance

Th

I

Collection:

Wildcat

Wildcat

Wildcat

I

Collection:

Wilfred & Janet

Burke

1

Collection: 28

Wilfred's Fiddle

Wilfred's Fiddle

Wilfred's Fiddle

1

Collection:

William & Doris

Stubbert

William Duguid of Fyvie b Composer: 5,
Collection: 39
34 CLM Records CLM-1000 William Duguid, A.4:1 b
Fyvie

William J. Hardy r Composer: 6
Collection: 25, 39
34 CLM Records CLM-1000 William J. Hardy A.4:5 r

Willie Fraser's s Composer: 2
Collection: 64, 137
48 Inter Media WRC-160 Willie Fraser's B.1:7 s
29 C.B. Magazine 2 no number Willie Fraser A.9:1 s
29 Celtic SCX-53 Willie Fraser B.3:1 s
29 Banff RBS-1247 Willie Fraser's B.3:1 s
29 Celtic CX-36 Willie Fraser's B.3:1 s

Willie Glennie r Composer: 6
Collection:
21 Celtic CX-41 Willie Glennie A.5:2 r

Willie's Auld Trews r Composer: 6
Collection: 2
65 S. Fraser Coll. no number Willie's Auld Trews D.11:3 r

Willow Tree, The r Composer: 6
Collection:
23 Solar SAR-A-017 Willow Tree A.1:1 r

Wind that Shakes the
Barley, The r Composer: 6
Collection: 1, 3, 4, 6, 33,
36, 45, 51, 53, 74, 79, 82,
86, 88, 90, 92, 93, 100,
109, 110, 111, 134, 136, 142,
147
28 C.B. Magazine 1 no number Wind that Shakes B.1:7 r
the Barley
45 Brownrigg BRGCB-001 Wind that Shakes A.1:1 r
the Barley, The

Windermere Bells j Composer: 6
Collection:
28 Rodeo RLP-75 Windermere Bells A.1:1 j

Winston in the 50s	r	Composer: 6	
19 Boot	BOS-7231	Collection: Winston in the 50's	A,1:3 r
Winston's Fancy	c	Composer: 6	
8 *nd label name	JG-124	Collection: Winston's Fancy	A,5:1 c
Witch, The	r	Composer: 37	
23 Solar	SAR-A-017	Collection: 8 Witch, The	A,3:3 r
Wizard, The	h	Composer: 1	
15 Celtic	CX-40	Collection: 28 Wizard, The	A,6:1 h
Woman of the House, The	r	Composer: 6	
44 Celtic	CX-43	Collection: 25, 33, 51, 122 Woman of the House, The	B,4:2 r
Wonder	c	Composer: 6	
15 Celtic	CX-17	Collection: 53(h), 74, 76(h), 110 Wonder, The	A,5:1 c
Wren's Death	r	Composer: 6	
26 Rodeo	RLP-75	Collection: 67 Wren Death	B,6:3 r
Yehudi Menuhin's Welcome to Blair Castle	m	Composer: 51	
30 Ceilidh	CLP-1001	Collection: Gehudi Menuhin's Welcome to Blair Castle	A,3:1 m
Yellow Bird	?	Composer: 6	
13 Audat	477-9088	Collection: Yellow Bird	B,5:1 ?
Yester House	s	Composer: 4	
2 Dab	Dab-1985	Collection: 3, 84, 116, 124 Yester House	A,5:2 s

Yetts of Muchart, The

r

Composer: 186

Collection: 1(s), 3, 78(1)

8 Rounder

7003

Yetts of Muckart,
The

B,2:4 r

14 Big Harold

BH-1006

Yetts of Muckartt,
The

B,3:4 r

York

r

Composer: 6

Collection:

41 Celtic

CX-22

York

A,5:3 r

You Toon

r

Composer: 6

Collection:

16 Decca

14023

You Toon

B:2 r

I.2. Individual Tunes or Medleys with No Standard Tune Titles

12	Hit Records	PLP-1012	A Cape Breton Jig	A.1:2	j
15	Rodeo	RO-170	A Cape Breton Medley	A	j
12	Hit Records	PLP-1012	A Cape Breton Reel	A.5:3	r
8	*no label name	JC-125	A Dan J. Campbell Specialty	B.5:2	r
8	*no label name	JC-125	A Dan R. MacDonald Jig	B.3:1	j
12	*no label name	PLP-1057	A March	B.5:2	m
8	*no label name	JC-126	A Mike MacDougall Jig	B.2:2	j
28	C.B. Magazine 1	no number	An Ingonish Jig	B.3:4	j
8	*no label name	JC-124	B Flat Hornpipe	B.2:3	h
39	Celtic	052	Cape Breton Favorite Jigs	B	j
44	Celtic	CX-43	Cape Breton Favorite Jigs	A.1	j
44	Celtic	CX-51	Cape Breton Favorite Jigs	A.7	j
44	Celtic	SCX-57	Cape Breton Favorite Jigs	B.10	j
44	Buckshot	BT-9005	Elmer Briand's Favorite Reels	B.4	r
44	Buckshot	BT-9005	Group of Cape Breton Reels	B.1	r

15	Celtic	CX-49	Highland Jigs	A,3	j
44	Buckshot	BT-9005	Inverness Reel Medley	B,3	r
23	*no label name	WRC1-5562	Irish Clog	B,2:2	c
11	Rodeo	RO-142	Irish Hornpipe	A,1	h
11	Shanachie	14001	Irish Hornpipe	B,6:1	h
13	Audat	477-9077	Irish Jig	B,1:1	j
16	Decca	12019	Irish Jig, The	A,3	j
39	Celtic	046	Irish Jig, The	A,2	j
13	Audat	477-9077	Irish Melody	B,5:1	?
23	*no label name	WRC1-5562	Irish Reel	B,5:3	r
34	CLM Records	CLM-1001	Irish Reel	B,3:5	r
34	*no label name	CLM-1006	Irish Reel	A,6:4	r
68	Solar Audio	WRC1-5603	Irish Reel	A,1:4	r
15	C.B. Magazine 3	no number	Jean Carignan Reel, A	B,10:1	r
34	CLM Records	CLM-1001	Jig	B,2:4	j
34	CLM Records	CLM-1001	Jig	B,2:3	j
34	*no label name	WRC1-2733	Jig	B,2:3	j
12	Hit Records	PLP-1012	Jig Medley in D	B,3	j
7	Celtic	017	Jig Melody No. 2	B	j
8	Rounder	7003	Jig in G	B,3:1	j
8	*no label name	JC-123	Jig on 'A'	A,1:2	j

8	*no label name	JC-123	Jig on 'A'	A.1:1	j
8	*no label name	JC-123	Jig on 'A'	A.1:3	j
8	*no label name	JC-123	Jig on 'F'	B.5:2	j
8	*no label name	JC-123	Jig on 'F'	B.5:1	j
8	*no label name	JC-123	Jig on 'F'	B.5:3	j
8	*no label name	JC-125	Jig on D	A.4:2	j
8	*no label name	JC-125	Jig on G	B.3:3	j
8	Rounder	7003	Mabou Reel, A	A.5:3	r
8	Rounder	7003	Mabou Reel, A	A.5:4	r
8	Rounder	7003	Mabou Strathspey, A	A.5:1	s
15	Banff	RBS-1245	Medley of Antigonish Polkas	B.7	p
15	Celtic	SCX-59	Medley of Antigonish Polkas	A.6	p
15	Rodeo	RLP-101	Medley of Antigonish Polkas	A.6	p
15	Rodeo/Banff	CM-735	Medley of Antigonish Polkas	B:12	p
28	C.B. Magazine 1	no number	Medley of Cape Breton Hornpipes	A.1	h
40	Celtic	CX-26	Medley of Cape Breton Jigs	A.2	j
15	Celtic	CX-40	Medley of Cape North Jigs	B.2	j
15	Celtic	CX-51	Medley of Cape North Jigs	A.1	j

15	Rodeo	CCLP-2002	Medley of Cape North Jigs	B,2	j
4	Brunswick	534	Medley of Highland Flings	B	s
4	Shanachie	CB-1	Medley of Highland Flings	A,6	s
15	Celtic	CX-17	Medley of Highland Jigs	A,2	j
15	Celtic	SCX-53	Medley of Highland Jigs	A,2	j
11	Celtic	CX-1	Medley of Inverness Jigs	B,5	j
51	Celtic	011	Medley of Old Time Wedding Reels	B	r
51	Celtic	CX-1	Medley of Old Time Wedding Reels	B,6	r
12	Rounder	7001	Medley of Old-Time Reels	B,4	r
13	Liberty	L.M. 903	Medley of Reels	B,3	r
4	Brunswick	533	Medley of Scotch Jigs	B	j
4	Brunswick	533	Medley of Scotch Reels	A	r
4	Brunswick	534	Medley of Scotch Strathspeys and Reels	A	?
4	Shanachie	CB-1	Medley of Scottish Jigs	B,2	j
4	Shanachie	CB-1	Medley of Scottish Reels	B,1	r

4	Shanachie	CB-1	Medley of Strathspeys & Reels	A.7	?
26	Celtic	CX-11	Melody of Cape Breton Jigs	A.1	j
30	*no label name	SLM-1001	Old Scottish Reel	A.1:2	r
2	Dab	Dab-1985	Old Traditional Reel in G Minor	B.5:4	r
39	Celtic	CX-35	Old Traditional Strathspey	B.5:1	s
8	*no label name	JC-123	One of Dan J.'s	B.3:5	r
8	*no label name	JC-124	Pastoral Air	B.4:1	a
12	Hit Records	PLP-1012	Polka	A.4:4	p
34	CLM Records	CLM-1001	Polka	B.1:4	p
8	*no label name	JC-123	Reel	A.3:4	r
8	*no label name	JC-123	Reel	A.3:3	r
34	CLM Records	CLM-1001	Reel	A.3:4	r
34	*no label name	CLM-1005	Reel	A.5:3	r
34	*no label name	CLM-1006	Reel	B.2:4	r
8	Rounder	7003	Reel in D	A.3:2	r
8	Rounder	7003	Reel in D	A.3:3	r
8	Rounder	7003	Reel in D	A.4:2	r
8	Rounder	7003	Reel in D	A.4:3	r
8	Rounder	7003	Reel in F	A.1:4	r
8	*no label name	JC-123	Reel on 'D'	A.5:5	r

8	*no label name	JC-123	Reel on 'F'	B,2:4	r
8	*no label name	JC-123	Reel on 'G'	B,1:3	r
8	*no label name	JC-127	Reel on G	A,2:4	r
12	Rounder	7001	Salute to Winston Fitzgerald Medley, A	B,2	?
34	Rounder	7005	Scottish Air	A,5:1	a
39	Celtic	CX-35	Scottish Air	B,2:1	a
12	Hit Records	PLP-1012	Scottish Hornpipe	A,4:3	h
72	Boat	BOS-7202	Selection of Jigs	A,1	j
15	C.B. Magazine 3	no number	Shetland Reel, A	B,6:2	r
12	Hit Records	PLP-1012	Strathspeys & Reels Immortalized by Angus Chisholm & Winston Fitzgerald	B,4	s/r
67	S. Fraser Coll.	no number	Strathspey	B,13:1	b
34	*no label name	CLM-1006	Strathspey	A,3:2	s
34	*no label name	WRC1-2733	Strathspey	A,4:2	s
50	Banff	RBS-1257	Strathspey	B,1:2	s
50	Celtic	CX-13	Strathspey	B,1:2	s
12	Hit Records	PLP-1012	Strathspey In Memory of Angus Allan Gillis	A,5:1	s
8	Rounder	7003	Strathspey in D	A,3:1	s
12	Rounder	7001	Strathspey in E Flat	A,4:1	s

8	Rounder	7003	Strathspey in G	B,6:1	s
8	*no label name	JC-123	Strathspey on 'G'	B,1:1	s
8	*no label name	JC-123	Strathspey on 'G'	B,1:2	s
8	*no label name	JC-127	Strathspey on B Flat	B,4:1	s
13	Audat	477-9032	Hornpipe**	B,2:2	h
58	Lismor	LIFL-7012	Traditional	B,6:2	j
58	Lismor	LIFL-7012	Traditional	B,6:1	j
58	Lismor	LIFL-7012	Traditional	B,6:3	j
8	*no label name	JC-124	Traditional	B,5:3	r
8	*no label name	JC-125	Traditional	B,4:2	r
8	*no label name	JC-125	Traditional	B,4:3	r
13	Audat	477-9032	Reel**	A,6:2	r
54	Rounder	7011	Traditional	A,5:6	r
54	Rounder	7011	Traditional	A,5:5	r
55	*no label name	WRC1-4689	Traditional**	A,5:2	r
55	*no label name	WRC1-4689	Traditional**	A,5:1	r
8	*no label name	JC-124	Traditional	B,5:2	s
8	*no label name	JC-124	Traditional	B,5:1	s
13	Audat	477-9032	Strathspey**	A,6:1	s
2	Dab	Dab-1985	Traditional A Minor Reel	B,3:6	r
3	Dab	Dab-3-26-1	Traditional Hornpipe	B,1:5	h

42	*no label name	WRC1-4689	Traditional Hornpipe**	B,3:3	h
34	Rounder	7005	Traditional Hornpipe	B,3:4	r
8	*no label name	JC-126	Traditional Jig	A,1:3	j
19	Rounder	7008	Traditional Jig	A,4:3	j
28	C.B. Magazine 1	no number	Traditional Jig	A,2:3	j
28	C.B. Magazine 1	no number	Traditional Jig	A,4:2	j
28	C.B. Magazine 1	no number	Traditional Jig	B,3:2	j
30	*no label name	SLM-1001	Traditional Jig	B,6:2	j
30	*no label name	SLM-1001	Traditional Jig	B,6:3	j
2	Dab	Dab-1985	Traditional Mabou Strathspey	A,1:1	s
2	Dab	Dab-1985	Traditional Reel	A,5:5	r
2	Dab	Dab-1985	Traditional Reel	B,3:4	r
3	Dab	Dab-3-26-1	Traditional Reel	A,5:6	r
3	Dab	Dab-3-26-1	Traditional Reel	A,5:5	r
8	*no label name	JC-127	Traditional Reel	A,5:2	r
8	*no label name	JC-127	Traditional Reel	A,6:3	r
8	*no label name	JC-127	Traditional Reel	A,6:5	r
8	*no label name	JC-127	Traditional Reel	A,3:3	r
8	*no label name	JC-127	Traditional Reel	A,3:5	r
8	*no label name	JC-127	Traditional Reel	A,6:4	r
8	Rounder	7003	Traditional Reel	B,2:3	r

10	Inter Media	WRC1-759	Traditional Reel	B,2:4	r
34	CLM Records	CLM-1001	Traditional Reel	B,4:6	r
39	C.B. Magazine 2	no number	Traditional Reel	A,6:4	r
50	C.B. Magazine 2	no number	Traditional Reel	B,1:3	r
39	C.B. Magazine 2	no number	Traditional Reel	A,7:4	s
8	Rounder	7003	Traditional Reel in A	A,2:3	r
8	*no label name	JC-127	Traditional Strathspey	A,2:2	r
3	Dab	Dab-3-26-1	Traditional Strathspey	B,1:1	s
8	*no label name	JC-123	Traditional Strathspey	A,5:2	s
8	*no label name	JC-123	Traditional Strathspey	A,5:3	s
8	*no label name	JC-126	Traditional Strathspey	A,2:1	s
8	*no label name	JC-127	Traditional Strathspey	A,2:1	s
8	Rounder	7003	Traditional Strathspey	B,5:1	s
8	Rounder	7003	Traditional Strathspey	A,2:2	s
29	U.C.C.B. Press	UCCBP-1007	Traditional Strathspey	B,3:2	s
34	CLM Records	CLM-1001	Traditional Strathspey	B,4:3	s
34	Rounder	7005	Traditional	B,5:1	s

Strathspey

34	Rounder	7005	Traditional Strathspey	B,2:2	s
34	Rounder	7005	Traditional Strathspey	A,1:3	w
39	C.B. Magazine 2	no number	Traditional Strathspey	A,6:1	s
50	C.B. Magazine 2	no number	Traditional Strathspey	B,3:2	s
33	Topic	12-TS-354	Unidentified	B,3:1	s
15	C.B. Magazine 3	no number	Untitled	B,4:1	h
37	Topic	12-TS-354	Untitled	B,6:1	j
37	Topic	12-TS-354	Untitled	B,6:2	j
9	Topic	12-TS-354	Untitled	A,3:4	r
9	Topic	12-TS-354	Untitled	B,4:3	r
27	Topic	12-TS-354	Untitled	A,4:3	r
27	Topic	12-TS-354	Untitled	A,4:5	r



